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AUTHOR:

JOHN MURRAY (FIRM)

TITLE:

HANDBOOK FOR ROME
AND THE CAMPAGNA ...

PLACE:

LONDON

DATE:

1908

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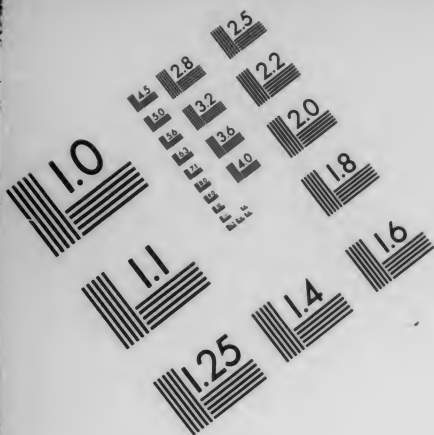
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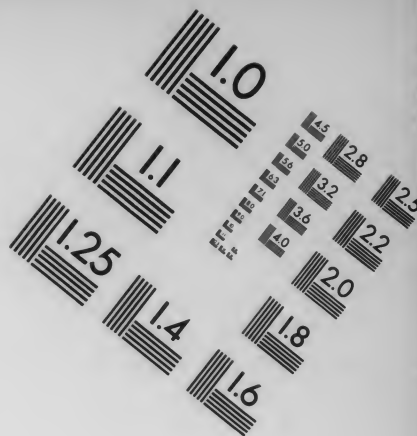


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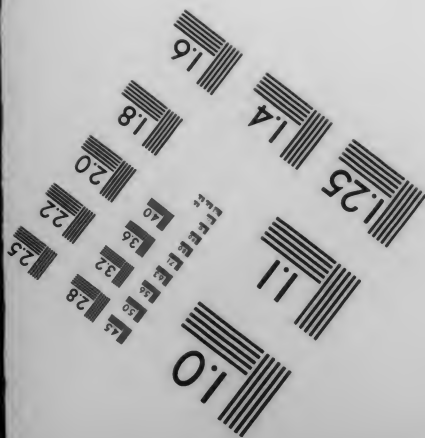
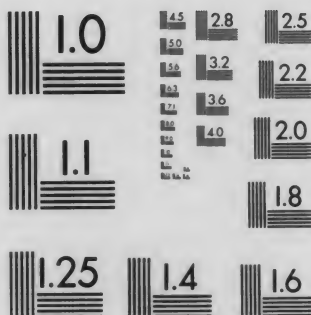
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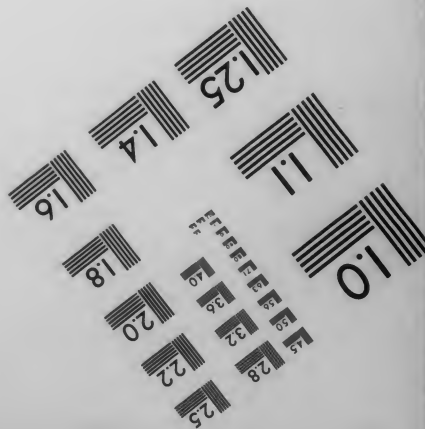
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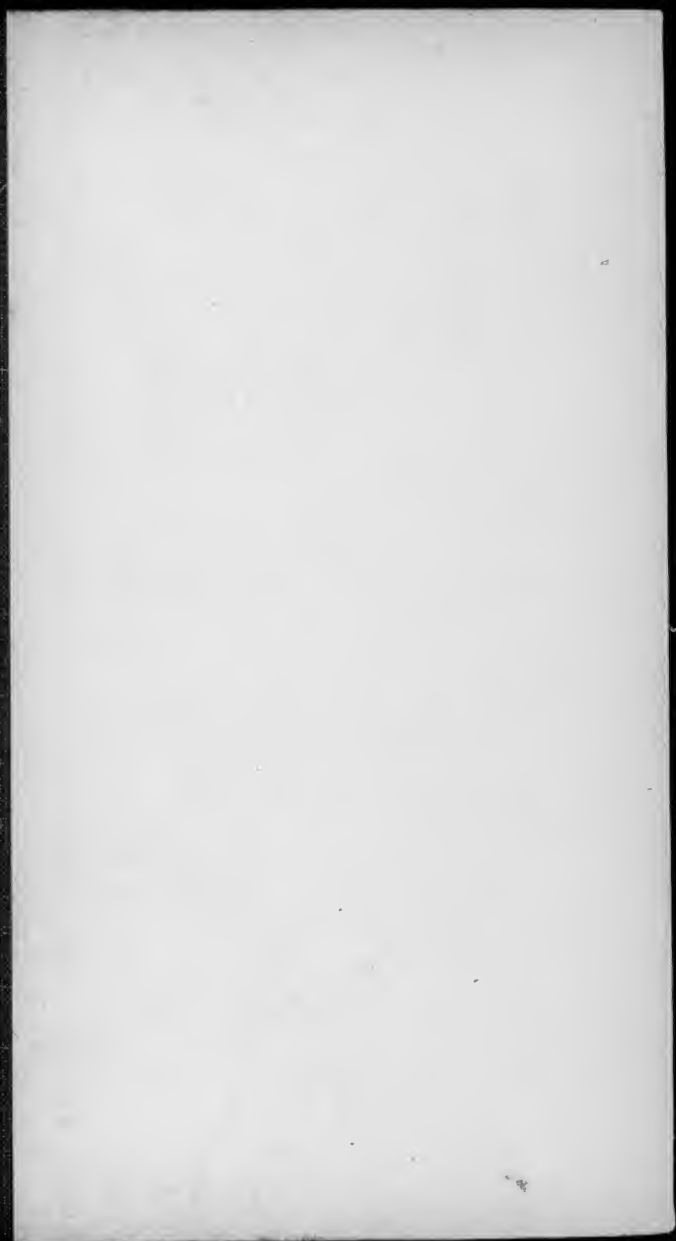


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HANDBOOK
FOR
AND THE CAMPAGNA.

EDITED BY
NORWOOD YOUNG,
Author of "The Story of Rome."

SEVENTEENTH EDITION.

WITH 96 MAPS AND PLANS.

LONDON: EDWARD STANFORD,
12, 13, & 14, LONG ACRE, W.C.

1908.

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1910.

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PREFACE.

THIS Edition, the seventeenth, is like its predecessor, in three parts:—Directory, Introduction, and Routes.

The *Directory* contains practical information concerning hotels (with a map) and pensions, tram-lines (with a map), cab fares, clubs, shops, etc., with a vocabulary for diners at restaurants, an article on the climate of Rome, a suggested itinerary for hurried travellers, and a table of the hours at which galleries and museums are open.

For this edition the *Directory* has been almost entirely re-written. Amongst other changes the list of hotels has been made upon new lines. Hitherto the custom has been to divide hotels into categories of first, second, and third class, a classification both invidious and unreliable. In the plan now adopted the hotels are arranged in an unbroken series. The cost of living in a hotel being the first point to be ascertained about it, the sequence is arranged, as nearly as possible, according to the charge made for normal accommodation. Perfect accuracy, however, cannot be obtained on such a point. Any series of three hotels in the list may be regarded as practically equal in expense.

The large amount of information contained in the *Directory* is frequently revised and re-issued, thus keeping this important part of the Handbook always up to date.

The *Introduction* contains, amongst other information, a short history of Rome by the Editor, articles on Architecture by R. Phené Spiers, F.S.A., on Sculpture by the late A. S. Murray, and on Painting by Mrs. Ady (Julia Cartwright); chronological tables, lists of emperors, famous men, popes, saints, religious orders, artists; a glossary of technical terms, and an illustrated table of coats-of-arms of famous popes and nobles.

Each of the *Routes* has a plan, with the direction marked upon it in red ink. There is an Index map of the City, with all the routes marked in red ink, at p. [123]; and an Index map of the Campagna, similarly treated, at p. 431.

The whole of Route 6, which deals with the Forum and its neighbourhood, has been revised and, as to the greater part, re-written, under the supervision of Comm. Giacomo Boni, the Director of the Excavations, and the greatest living authority upon the subject. Comm. Boni has also provided the new map of the Forum, which has been specially prepared for this Handbook. The Publisher and the Editor are under special obligations to Comm. Boni for the authoritative description of the Forum, which he has so kindly furnished.

Several new maps have been made for this Edition.

The Editor desires to thank Contessa Gautier for much valuable assistance.

NORWOOD YOUNG.

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GENERAL MAP OF ROME *In pocket at end.*

ABBREVIATIONS.

Abp. Archbishop.
Adm. Admission.
Arch. Archaeological.
A. S. M. A. S. Murray, LL.D., F.S.A.
A.U.C. Ab Urbe Condita.
B. Burn.
Bapt. Baptist.
C. and C. Crowe and Cavalcaselle.
Cic. Cicero.
Cap. Cappella.
Card. Cardinal.
Evan. or Ev. Evangelist.
hr. hour.
K. Kugler.
l. left.

L. Lanciani.
M. (in notices of Paintings). Morelli.
M. (in accounts of buildings). Middleton.
m. mille.
min. minute.
P. Perkins.
pop. population.
r. or rt. right.
S. San or Santa.
S. M. Santa Maria.
St. Saint.
S. P. Q. R. Senatus Populusque Romanus.
V. M. Virgin Martyr.
* a mark of commendation.

Names of places in brackets (Hadrian's Villa), following the description of any work of art, indicate the place at which it was found. Dates within brackets after a person's name signify the year of his death.
Black brackets [] indicate that the place, building, or object described within them lies off the main route.

DIRECTORY.

THE JOURNEY TO ROME.

THE Channel may be crossed in 70 min. *vid* Dover-Calais, in 100 min. *vid* Folkestone-Boulogne, in 3 hrs. *vid* Dover-Ostend, in 4 hrs. *vid* Newhaven-Dieppe, and in 6½ hrs. *vid* Southampton-Havre. There are three routes across the Alps: 1. The Mont Cenis, from Paris to Turin. The comfortable Rome express goes by this route. 2. The St. Gotthard, from Bâle to Milan. 3. The Simplon, opened in 1906 for the Milan Exhibition. The Mont Cenis Tunnel is the shortest, the St. Gotthard the most picturesque, the Simplon the longest. The times of departure from London and arrival in Rome are the same by each of the three routes.

Italian (Mid-Europe) railway time is one hour in advance of English time, and ten minutes in advance of Rome time. Italian railway time avoids A.M. and P.M. by counting from midnight up to 24. Thus 8.20 P.M. is 20.20. As a rule the Customs examination of hand packages takes place at the first Continental port, and again at the Italian frontier, where registered luggage is also examined.

In the season application for places in a sleeping car should be made several days beforehand. The office of the International Sleeping Car Company is 20 Cockspur Street, London, S.W.; in Rome, 81 Via Condotti.

For complete tariff and time tables, consult *Bradshaw's Continental Railway Guide* (2 shillings); the *Livret Chaix Continental* (2 francs); and for Italy, the *Indicatore Ufficiale delle Strade Ferrate* (1 lira).

Arrival by all Rly. lines at the STAZIONE CENTRALE (Termini).

Porter (facchino), 25 c. each heavy trunk; hand luggage, 15 c. or 20 c.

Omn. to all the principal hotels, usually 1 fr. 25 c.

Cab, 1 fr. Two horses, 2 fr.; at night, 2½ fr. Each large package, 50 c.; hand luggage free. See *Cab fares*, p. [9].

Luggage.—In England, luggage, unless in very excessive quantity, is carried free. In France 56 lbs. are free, and any excess over that weight is charged 4½ c. per 220 lbs. per kilometre. In Italy all luggage has to be paid for, except such small hand articles as can be taken into the carriage without interfering with the convenience of the other passengers. In consequence of the frequent luggage robberies in Italy, the railway authorities refuse to carry luggage which is not securely locked, unless it is fastened with cord, and sealed by one of their officials, at a fee of 50 c. per package. This operation may cause the passenger to lose his train.

On the Continent, all luggage which is not taken into the carriage [Rome.]

has to be registered, and a ticket obtained. To do this with comfort passengers are advised to be at the station at least half-an-hour before the time advertised for starting. Luggage may be left in the cloak-room (*consigne*, Fr.; *deposito*, Ital.) for a small charge.

Customs.—Tobacco, tea, lace, and silk are the most usual dutiable articles carried by tourists. In France, 20 cigars, or $\frac{1}{4}$ lb. of tobacco, in Italy, 6 cigars, or $1\frac{1}{2}$ oz. of tobacco, are allowed free, provided they are declared—not otherwise. The customs officials are entitled to search passengers, for which purpose male and female searchers attend. The fines for not declaring dutiable goods are heavy.

Passports.—The traveller is advised to carry a passport, with a tolerably recent *visé*, both in France and Italy, as evidence of identity and respectability. Without one there may be difficulty in obtaining registered, or even ordinary, letters, post-office orders, or parcels. Passports may be obtained through *E. Stamford*, 12, 13, and 14 Long Acre, London, W.C.; *W. J. Adams*, 59 Fleet Street; or *Lee and Carter*, 440 Strand. They cost 3s. 6d. Travellers should avoid sketching, or photographing, near fortifications.

Steamer Routes.—Rome can be reached *via* Naples by the Orient line, and *via* Genoa or Naples by the North German Lloyd. These are excellent, well-managed lines, which either for first or second class accommodation can be thoroughly recommended. In considering the advantages of the sea route, it may be noticed that as luggage is carried free, and as the traveller need have no expenses on board for nine days, it is not so expensive as the sleeping-car in a train.

HOTELS.

All the hotels in the following list have lifts and electric light; they all have separate tables for *table d'hôte*, though some retain, in addition, the more sociable long table for those who prefer it; all send an omnibus to meet the trains. In nearly all of them both public and private rooms are warmed by "central heating" (hot air or hot water pipes or steam), for which sometimes an extra charge is made in addition to the pension price. It is an advantage to have an open fireplace in the room for ventilation, if for no other purpose.

The most expensive hotels are placed at the head of the list, and the sequence is regulated, as far as possible, by the estimated average pension price for an average room—but this must obviously be only a rough calculation, whose perfect accuracy cannot be guaranteed.

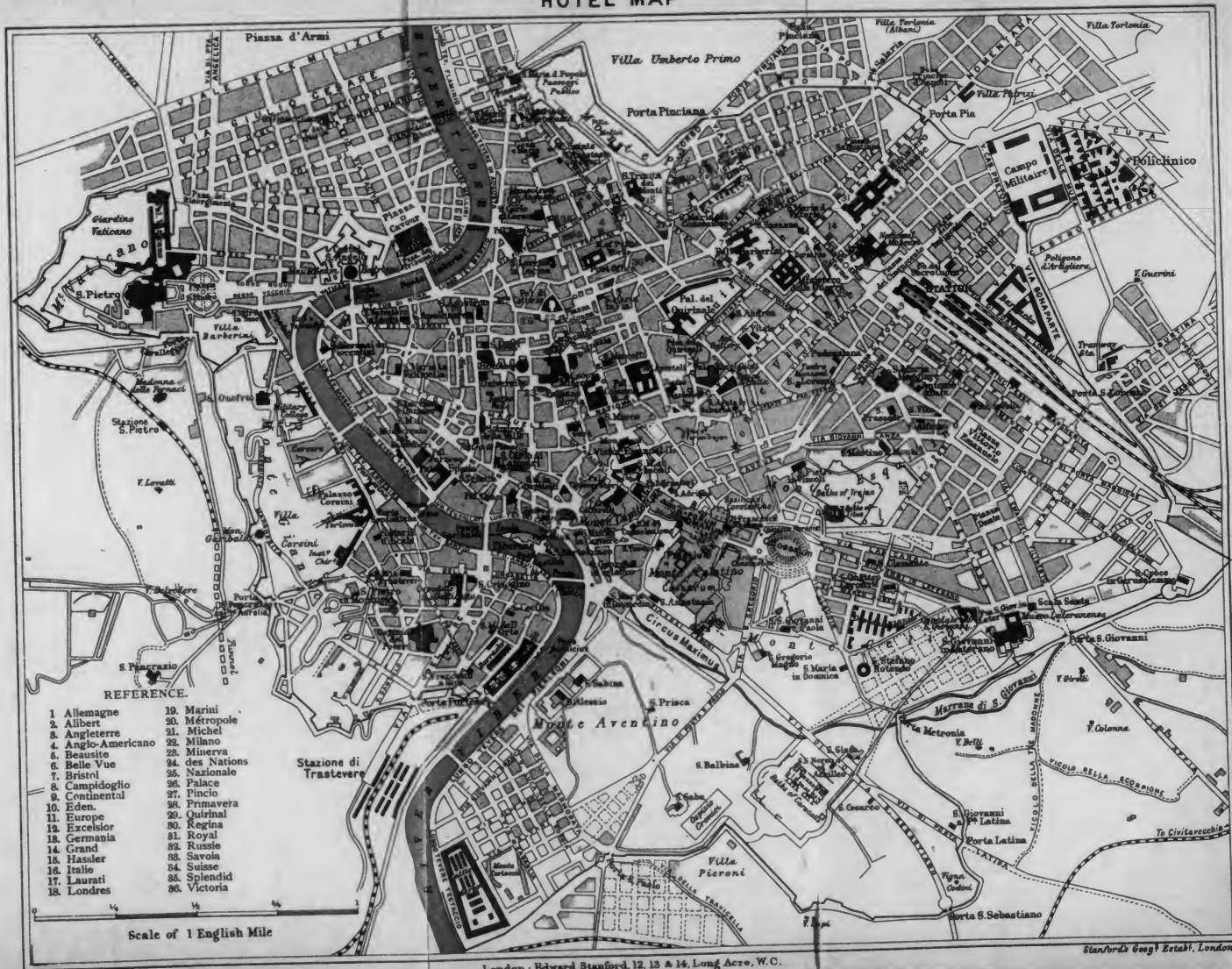
It is the general custom to raise the charges in the season, which is usually considered to cover the months of February, March, and April. The figures given below are for the off season. Pension terms can usually be obtained for a stay of 2 or 3 days, but the practice varies.

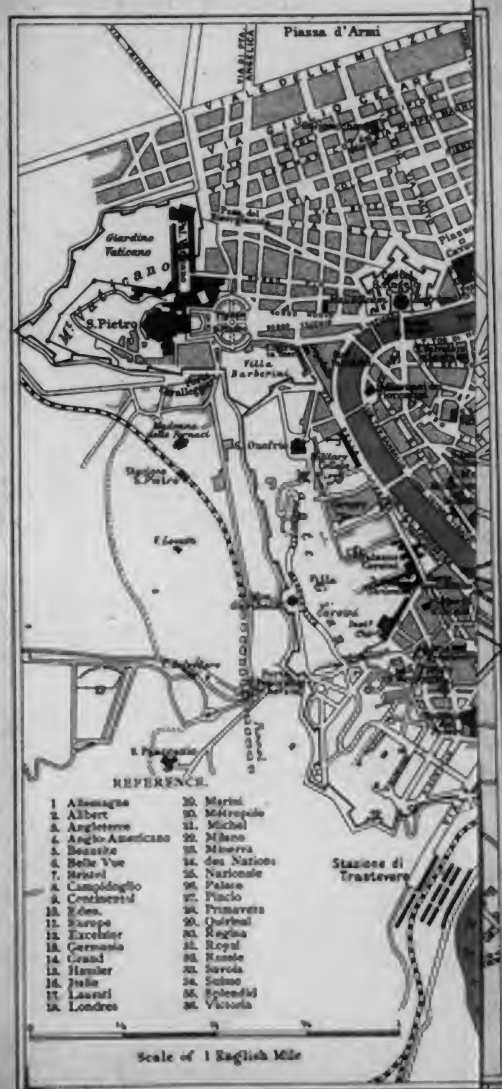
In situation Roman hotels are of three kinds: (a) Those near some part of the Corso, at the base of the Pincian and Quirinal Hills, in the busy part of the town, and near the shops: (b) Those half-way up the same hills, described below as "raised": (c) Those on the upper slopes of the hills, or "high." Except in the summer there is not much difference between the three situations as to healthiness; but the higher situations contain the newest hotels, which have, in general, a more open front and more sun than the older hotels, in the lower quarters.

The principal sights are so scattered, and the service of electric



HOTEL MAP





DIRECTORY.

[3]

tramways so good, that there is little to choose between the various hotels as regards convenience of situation for sight-seeing. Not one of them is any distance from a tram line.

In most of the hotels the Anglo-American element is predominant. The exceptions to this rule are noted below.

Every hotel here mentioned can be recommended, for the price charged. The asterisk is given by way of suggestion, not comparison. It could fairly be extended to the whole list. (See *Gratuities*, p. [17].)

	Pension.	Situation.	Remarks.
	fr.		
*Excelsior	No pension . .	High. Near Palace of Queen Mother, and Borghese Park.	Opened in 1904. Bath and <i>toilette</i> annexed to private rooms. English billiard.
*Palace	No pension . .	High. Near Palace of Queen Mother, and Borghese Park.	Opened in 1903. Bath and <i>toilette</i> annexed to private rooms.
*Grand	From 20. No pension after 1 Jan.	High. Convenient for railway.	Bath and <i>toilette</i> annexed to some bedrooms. English billiard table.
London	Arrangement for a long stay.	In the famous open piazza, the centre of the "English quarter."	
Bristol	From 15	Raised. Overlooks Barberini Gardens.	Bath and <i>toilette</i> annexed to some bedrooms.
Splendid	From 15	In the chief street of Rome.	Formerly the Hotel de Rome. Electric omnibus.
Europe	From 12 to 15. No pension after January.	In the famous open piazza, the centre of the "English quarter."	Old established.
*Regia	From 12 to 16. From 16 to 20, Feb.-April.	High. Near Palace of the Queen Mother.	Opened 1904.
*Quirinal	From 14	High. Near station.	Garden (S.).
Continental	From 13	High. Close to station.	
Eden	From 13	High. Fine view from some rooms.	
Imperial	From 12 to 20 .	High	Opened in 1905.
Royal	From 12 to 18 .	High. Near Porta Pia and British Embassy.	

	Pension.	Situation.	Remarks.
Minerva Piazza Minerva.	fr. From 12 to 18 .	Most W. of all the hotels. In the heart of the town. Near Pantheon.	Cosmopolitan.
Russio 9 Via Babuino.	From 12	Convenient for the Pincio.	Large garden - below the Pincio.
*Majestic Via Veneto.	From 12 to 16 .	High. Near Palace of the Queen Mother.	Modern. Swiss style.
*Deausite 45 Via Ludovisi.	From 12 to 16 .	High.	
*Angleterre 14 Via Bocca di Leone.	From 10; 1 Jan., from 12.	Between Piazza di Spagna and Corso. Near shops.	
Marini 17 Via Tritone.	From 10 to 15 for not less than a week.	In a busy street. Near Piazza Colonna.	
Hessler Piazza Trinità del Monti.	From 11 to 13.50.	Raised. Fine view. At top of steps of Piazza di Spagna.	German society.
Boston Via Lombardia.	10 to 13	High. Near Borghese Park.	Formerly the H. Sud.
Italie 12 Via Quattro Fontane.	From 10 to 12 .	Raised. Some rooms overlook Barberini Garden.	
Windsor Via Veneto.	From 10 to 12 .	High. Near Palace of the Queen Mother.	
Milano 11 Piazza Monte Citorio.	From 10	Close to the Chamber of Deputies.	Italian Deputies.
*Savoia 15 Via Ludovisi.	From 9.50 to 14.50.	High.	
Pincio 56 Via Gregoriana.	From 9 to 15 .	Raised	Formerly the H. Molaro.
Michel Via Torino 98.	From 9 to 12 .	High. Near station.	
Laurati 154 Via Nazionale.	From 9 to 13. No increase.	Nearest to the Forum.	
Allemagne 88 Via Condotti.	From 8 to 12 .	Between Piazza di Spagna and Corso.	Cosmopolitan.
Arglo-Americano 128 Via Frattina.	From 8	Between Piazza di Spagna and Corso.	
Campidoglio 286 Corso Umberto Primo.	From 8	In a busy street. Close to Piazza Venezia (the central point for trams).	Cosmopolitan.

	Pension.	Situation.	Remarks.
Metropole 76 Via S. Niccolò da Tolentino.	fr. From 8 to 12 .	High	Formerly Pension Chapman.
*Victoria Via Sardegna.	From 8.50 to 10 for a stay of seven days.	Near the Borghese gardens.	
Nazionale Piazza Monte Citorio 130.	From 8 to 10 .	Close to the Chamber of Deputies.	Italian Deputies.
Belle Vue 37 Via Boncompagni.	From 8 to 10 .	High.	
des Nations 68 Via Bocca di Leone.	From 8 to 10 .	Between Piazza di Spagna and Corso. Near shops.	
Park Via Sallustiana.	From 7 to 9 .	High.	
Alibert Vicolo Alibert.	From 7 to 9 .	Below the Pincian Hill. Near Piazza di Spagna.	

Cheap hotels in the Italian style, where the meals are paid for separately, are the following:—

Cavour, 5 Via S. Chiara, near the Piazza Minerva.

Centrale, 9 Piazza Rosa.

Colonna, 5 Via Tritone.

Posta, 3 Via del Gambero; breakfast only served.

PENSIONS.

Pensions are, as a rule, cheaper than any except the cheapest hotels. They are more sociable than hotels. It is not uncommon for the proprietor—often an English lady—to preside at the head of the table; but separate tables are also not unusual. Afternoon tea, and wine, are not always included in the pension price. The heating is generally by stoves or wood-fires. There is never an omnibus to send to the station, but a porter or cab will meet the traveller if desired.

	Pension.	Situation.	Remarks.
PENSIONS. Française 72 Via Sistina.	fr. From 8.50 . . .	Raised	Cosmopolitan. Central heating.
*Hayden 42 Piazza Poli.	8.50 to 10 50; increase in the spring.	Near Piazza Colonna, and shops.	

	Pension.	Situation.	Remarks.
	fr.		
*Schwabe 15 Viale Giulio Cesare.	8 to 12; increase in the season.	The nearest to St. Peter's.	Removed from 27 Via Venti Settembre.
*Bethel 41 Via Babuino.	8 to 10; 8 to 12.	In busy street, near Piazza di Spagna, and shops.	Tea rooms.
*Dawes Rose Via Sistina 57.	7 to 12; increase in the season.	Raised.	
Smith 47 Corso Umberto Primo.	7 to 10	In the chief street of Rome.	
Ludovisi Via Emilia 18.	7 to 10	High.	
*Hurdle-Lomi . . . 36 Via Tritone.	7 to 10	Near Piazza Colonna, and shops.	Cosmopolitan. Cen- tral heating.
des Étrangers . . . Via Ludovisi 56.	7 to 10	High.	Central heating.
Jaselli-Owen 12 Piazza Barberini.	7 to 10	Raised.	
*Cargill 47 Esedra di Ter- mini.	6 to 8; 10 to 12 at Easter.	High. Near station.	
Woodcock 72 Via Montebello.	6 to 10	High. Near station.	
Union and Marley . 121 Piazza Monte Citorio.	6 to 8; 7 to 9 .	Near Piazza Colonna, and shops.	
Pinciana Via Veneto 64.	7 to 8; 6 to 7 in summer.	High. Near Borghese Park.	
des Anglais 6 Piazza Barberini.	6 to 7; no in- crease.	Raised.	

ALPHABETICAL GUIDE.

Academies (see Clubs).

Agents (see Forwarding Agents, House Agents).

Antiquities.—Corvisieri, 86 Via Due Macelli; Innocenti, 77 Via Babuino; Jandolo, 92 Via Babuino; Segrè, 92 Piazza di Spagna.

Archaeology (see Clubs).

Art (see Clubs).

Artists (see Painters, Sculptors, Clubs).

Artists' Materials.—Juliana, 147 Via Babuino; Zecca, Via Sistina 123.

Art-dealers.—Artists' Co-operative Society, 138 Via Babuino.

Auction Rooms at the Pal. Borghese, kept by Cav. G. Sangiorgi. Etruscan, Roman, and mediaeval curiosities, pictures, furniture, &c.

Bakers.—Gioggi, 70 Via S. Claudio; Colalucci, 94 Via Babuino; Valan, 100 Via Babuino, and 79A Via Condotti; Donati, 145 Via Principe Umberto; Lais, 49 Via della Croce; Perego, 143 Via Nazionale.

Bankers.—Sebasti and Reali, 20 Piazza di Spagna; Plowden and Co., Piazza SS. Apostoli 53; French, Lemon and Co., 49 Piazza di Spagna; Roessler Franz, Via Condotti 20; Thomas Cook and Son, 2 Piazza di Spagna, and 54 Piazza delle Terme; Schmitt and Co. (German), 7 Via delle Vite; Banca d'Italia, Via Nazionale; Banca Commerciale Italiana, 112 Via Plebiscito.

Baths.—1½ to 2 fr.; fee to attendant, 20 c.; Istituto Kinesiterapico, Via Plinio (near the Vatican); 151 Corso Umberto Primo; 96 Via Babuino; 18 Via Venezia; 44 Via dei Crociferi (hydropathic establishment); 37 Via Volturpo (hydro-electric therapeutic). During the summer there are swimming baths on the Tiber, at the Ponte Molle.

Beer-houses.—Anglo-American Bar, 328 Corso Umberto Primo; Birreria Bavaria, Corso Umberto Primo 392; Löwenbräu (Munich beer), 23 Via S. Giuseppe a Capo le Case, between the Via Gregoriana and the Via del Tritone.

Beggars.—It is a safe rule to assume that all beggars are professional idlers, and of the criminal class. The honest poor do not beg. Even the physically afflicted could, in nearly every case, earn their living by work if they chose to do so. In order to meet the fierce competition in this overcrowded profession many children are intentionally maimed for life by their parents, who are then able to live in idleness on the alms obtained by the sacrifice.

Bicycles.—Malatesta, Via Propaganda Fide 28A.

Bicycle Tracks.—8 Via Goito; 27 Via Lombardia; Velodromo Roma, 107 Via Salara.

Billiards.—Anglo-American Bar, 328 Corso Umberto Primo; Arbarelli, corner of Via Agostino Depretis and Via Balbo; Caffè delle Varietà, 74 Due Macelli.

Bookbinders.—Rome is celebrated for its bindings in white vellum: Staderini, Via dell' Archetto 19; Olivieri, 88 Piazza di Spagna; Donnini, 21 Via della Croce; Andersen, Via Frattina 40; Glingler, 35 Via della Mercede.

Books on Rome.

History.—*T. Mommsen. The History of Rome, to B.C. 44. 4 vols.

*E. Gibbon. Decline and Fall of the Roman Empire. Edited by J. A. Bury. 1900. 7 vols.

*T. Hodgkin. Italy and her Invaders. 8 vols.

*F. Gregorovius. History of the City of Rome in the Middle Ages. 11 vols.

*H. H. Milman. Latin Christianity. 9 vols.

*M. Creighton. History of the Papacy during the Reformation. 5 vols.

- L. Pastor. History of the Popes from the close of the Middle Ages. 6 vols.
 In one volume:—
 C. Merivale. History of Rome, to A.D. 476.
 H. F. Pelham. Outlines of Roman History, to A.D. 476.
 Norwood Young. The Story of Rome (Mediaeval Town Series). Fifth Edition, 1907.
 ARCHAEOLOGY.—Modern works:—
 R. Lanciani. Ancient Rome in the light of recent discoveries. 1891.
 " *Pagan and Christian Rome. 1892.
 " *The Ruins and Excavations of Ancient Rome. 1897.
 " The Destruction of Ancient Rome. 1899.
 " New Tales of old Rome. 1901.
 *J. H. Middleton. Remains of Ancient Rome. 1892.
 *G. Boissier. Archaeological Rambles. 1896.
 O. Richter. Topographie der Stadt Rom. 1901.
 Of older works the best-known are by Nibby, Sir W. Gell, Bunsen, Jordan, Letarouilly, Marquardt, Jordan, Burn, Dyer, Nichols, Parker.
 For the Forum:—
 C. Huelsen. Das Forum Romanum. Plans. 1904.
 Mrs. Burton-Brown. Recent Excavations in the Roman Forum. 1904.
 St. Clair Baddeley. Recent Discoveries in the Forum. 1904.
 Various works, in greater detail, on different portions of the Forum, by G. Boni, and R. Lanciani.
 CHURCHES.—Guttensohn and Knapp. Die Basiliken Christlichen Roms.
 Canina. Tempi Cristiani. 1846.
 G. Fontana. Raccolta delle Migliori Chiese di Roma Suburbane. 5 vols. 1879.
 *M. Armellini. Le Chiese di Roma. 1891.
 *O. Marucchi. Basiliques et Eglises de Rome. 1902.
 ART.—Sir A. H. Layard. Kugler's Handbook of Painting. 1887.
 Morelli. Italian Schools of Painting.
 Lord Lindsay. History of Christian Art. 1886.
 Crowe and Cavalcaselle. History of Painting in Italy. Edited by Langton Douglas. 1908.
 C. C. Perkins. Handbook of Italian Sculpture. 1883.
 *A. Furtwaengler. Masterpieces of Greek Sculpture. 1895.
 " Die Antiken Gemmen. 1900.
 W. Helbig. Guide to the Public Collections of Classical Antiquities in Rome. 1896.
 CATACOMBS.—G. De Rossi. La Roma Sotterranea Cristiana. 1877.
 *Revs. J. S. Northcote and R. Brownlow. Roma Sotterranea. 1879.
 O. Marucchi. Le Catacombe Romane. 1903.
 *G. Wilpert. Le Pitture delle Catacombe Romane. 1903.
 MISCELLANEOUS.—*W. W. Story. Roba di Roma.
 F. Marion Crawford. Ave Rome Immortalis. 1898.
 W. W. Pullen. The Marbles of Rome. 1894.
 L. Duff Gordon and St. Clair Baddeley. Rome and its story. 1904.
 *M. A. R. Tucker and H. Malletson. Handbook to Christian and Ecclesiastical Rome. 1900. 3 vols.
 Douglas Sladen. The Secrets of the Vatican. 1907.

- FICTION.—Nathaniel Hawthorne. Transformation. 1884.
 W. Pater. Marius the Epicurean. 1885.
 H. Sienkiewicz. Quo Vadis. 1896.
 E. Zola. Rome. 1896.
 G. Gissing. Veranilda. 1904.
 Booksellers.—Spithöver, 85 Piazza di Spagna. Piale, 1 Piazza di Spagna; Wilson, 22 Piazza di Spagna; Bretschneider, 60 Via del Tritone; Bocca, 216 Corso Umberto Primo; Loescher, 307 Corso, entrance Via dell' Collegio Romano 14; Modes and Mendel, 146 Corso Umberto Primo; Treves, 388 Corso Umberto Primo; Paravia, 56 Piazza SS. Apostoli and 15 Via Nazionale.
 The works published by the Propaganda, on ecclesiastical literature, and in the Oriental languages, can be procured at the shop attached to the College Printing Office in the Piazza Mignanelli, or at Spithöver's.
 Boots (see Shoemakers).
 Bronzes.—Röhrich, 62 Via Due Macelli; Boschetti, 74 Via Condotti; A. Nelli, 61 Via Babuino; Rainaldi, 51A and 134 Via Babuino.

Cab Fares.

	OPEN.	CLOSED.		TWO HORSES.	
	By day or night.†	By day.	By night.†	By day.	By night.†
	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.
The course for one or two persons . .	1	1 20	1 40	2	2 50
By the hour (each hour)	2 20	2 50	3	3	3 50
For every additional quarter of an hour	55	65	75	70	85
<i>Exceptions to the above general rules:—</i>					
A course to or from the Vatican Museums of Sculpture, the railway station of S. Pietro, Viale della Regina, Barriera Angelica, Janiculum Hill, Pincian Hill, Porta S. Sebastiano, Porta S. Pancrazio, S. Lorenzo fuori, the Aventine Hill further than S. Alessio					
By the hour to the Pincian Hill, Villa Borghese, Villa Corsini, Viale Parioli, and up to 3 kilometres (about 2 miles) beyond any of the city gates.	1 50	1 70	1 90	2 50	2 80
For every extra quarter of an hour . .	3	3	3	3 50	4
	75	75	75	85	95

In a one-horse cab, by the course, 20 c. extra charge for a third person. Small packages, no charge; large 50 c.
 Drivers are obliged to carry this tariff, and produce it on demand.
 † Night begins one hour after sunset, and lasts till 7 A.M.

Cafés.—Nazionale (Aragno), 179 Corso Umberto Primo, cold dishes only (see Restaurants, Confectioners).

Cameos, principally on shell.—Negri, 60 Piazza di Spagna; Verge, 52 Piazza di Spagna; De Felici, 98 Piazza di Spagna; Tombini, 2 Via Condotti.

Carpets and Curtains.—*Haas*, 46 Via Condotti.

Carriages.—*Conti*, 1 Piazza della Pilotta; *Rist*, Piazza Barberini 17. For the day, not including *buonamano*, 20 to 25 fr. By the month, 800 fr. and upwards. Written agreement necessary, prescribing distance carriage may be taken outside the walls.

Casts from the Antique.—*Marsili*, 18 Via Frattina; *Malpieri*, 54 Corso Umberto Primo; *Padovelli*, Via di Purificazione 44.

Chemists.—*Evans and Co.*, 64 Via Condotti; *Roberts and Co.*, 37 Piazza in Lucina; *W. A. Wall*, 1 Via S. Niccolò da Tolentino; *Baker*, 41 Piazza di Spagna, and opposite the Grand Hotel; *Alleori*, 43 Via del Tritone (homoeopathic).

Chess (see *Clubs*).

CHURCH SERVICES.—**Church of England.**—*All Saints'*, Via Babuino 154. Chaplain, *Rev. F. N. Oxenham, D.D.*, Piazza del Popolo 18. Services from Advent to Easter: Holy Eucharist, Tues., Thurs., Holy Days, 8. Matins daily, except Sat., at 10.30. Extra services in Advent and Lent. On Sun., Holy Eucharist at 8, and also at 10 on the 1st and 3rd Sun. of the month. Matins at 11. Evensong at 4. After Easter the hours are changed, notice being given from time to time. The Church is supported entirely by contributions of visitors and residents. Sittings 25 fr. each for those who desire reserved chairs; otherwise free. Attached to the Church there is a Lending Library, open to all members of the congregation; donations in books or money are received to keep it up. A fine Organ was presented by the *Rev. W. J. Stanton* in 1894. It has three manuals, and 40 stops, and was built by *Peter Conacher*, of Huddersfield, from a specification of *Sir Herbert Oakeley*, at a cost of 1050*l.* All the pipes are of spotted metal.

Trinity, Piazza S. Silvestro, opened in 1874. Services at 11 A.M. and 3.30 P.M. Holy Communion on the 1st and 3rd Sun. in the month. *Rev. G. Baldwin*.

American.—*St. Paul's.*—Via Nazionale, corner of Via Napoli, a handsome edifice in the Lombard-Gothic style, designed by *G. E. Street*, R.A. Sun., Christmas-day, and Good Friday, at 8.30, 10.45, and 4. On holy days, 9, and daily in Lent, at 10. Good peal of bells and Organ. The Mosaics of the apse and arches over choir, from designs by *Sir Edward Burne-Jones*, were executed by the *Venezia-Murano Glass Co.* at Venice. No endowment. Rector, *Rev. Walter Lourie*.

Roman Catholic, *S. Silvestro in Capite*, Piazza S. Silvestro.

Presbyterian, 7 Via Venti Settembre. Sun. 11 A.M. and 3 P.M. *Rev. Dr. Gray*. Circulating library for the use of the congregation.

American Methodist, corner of Via Venti Settembre and Via Firenze. *Rev. Grant Perkins*.

Baptist, 35 Piazza in Lucina. *Rev. N. A. Shaw*.

Baptist, 154 Via Urbana. *Rev. J. C. Wall*.

Waldensian, Via Nazionale 107.

Wesleyan Methodist, Via della Scrofa 63.

Clubs, Academies, and Societies.

ARCHAEOLOGY.—*American School of Classical Studies in Rome*, Via Vicenza 5. Founded 1895.

British School of Rome, Palazzo Odescalchi, Piazza SS. Apostoli 80. Founded 1901. Assisted by an annual grant from the British Government. Director, *Dr. T. Ashby*.

British and American Archaeological Society, 72 Via S. Niccolò da Tolentino. Founded 1865. The Hon. Presidents are the British and American Ambassadors. Lectures are delivered weekly in the season. A journal of the Proceedings is published annually. Subscribers are either members elected by the Council, or associates for the season admitted by the Secretary, subject to the approval of the Council. The annual subscription is 25 lire. Secretary, *Mr. W. Heath Wilson*.

French School (Ecole Française de Rome). Founded 1875. Palazzo Farnese.

German Imperial Archaeological Institute. Founded in 1829. Meetings are held weekly during the season, generally on Fri. at 3 P.M., to which strangers are freely admitted, in the apartments of the Institute adjoining the German Embassy in the Via del Monte Caprino 25, when papers are read on archaeological subjects. A monthly bulletin in Italian is published in Rome (at *Loescher's*), while the *Annali* and *Monumenti* appear from time to time in German at Berlin. The library is the best existing for the study of archaeology, and can be visited by means of an introduction from the traveller's consul.

Accademia Pontificia Romana di Archeologia, Palazzo della Cancelleria. Founded in the 18th cent.

Associazione Archeologica Romana, Via del Giardino 112. Founded 1902.

Società per le conferenze di Archeologia Cristiana, Palazzo della Cancelleria. Founded 1875.

Commissione Archeologica Municipale, a committee appointed by the municipality to superintend, and illustrate, the excavations. A bulletin is published by *Loescher*, Corso Umberto Primo 307. Annual subscription, 20 lire.

ART.—*British Academy of Fine Arts*, 53b Via Margutta. Founded in 1823 for the maintenance of a free and permanent school, chiefly for study from living models. The funds were raised by voluntary donations, His Majesty King George IV. heading the list with 200*l.* The management is by a committee chosen yearly by ballot. Evening classes. A good library.

Associazione Artistica Internazionale, 54 Via Margutta. Founded 1870. Life and costume classes. Italian management. Social meetings. Subs. 60 fr. a year; 30 fr. the season.

The American Academy in Rome, Villa Aurora, 42 Via Lombardia. Founded 1896. The Villa or Casino Aurora was formerly an out-building in the garden of the Villa Ludovisi. It contains several notable works of art by *Domenichino*, *T. Zuccherro*, and others; and two famous frescoes by *Guercino* of (1) Aurora in her car driving away Night and scattering flowers, and, on the ceiling of the upper saloon, (2) Fame, accompanied by Force and Virtue. The garden contains statues, antique marbles, and a Satyr attributed to Michel Angelo.

Fine view over Rome and the Campagna from the terrace on the roof. (Recently removed to Via Nomentana 66.)

French Academy, Villa Medici on the Pincio. Founded by Louis XIV. in 1666, at the Palazzo Salviati, removed here in 1803. French students who gain the *Grand Prix de Rome*, in painting, sculpture, architecture, engraving, or music, are maintained here by the French Government for four years. Annual exhibition of their works, in the spring, before being sent to Paris.

Annexed to the French Academy is a school for the nude, open free to artists of all nationalities.

Deutscher Künstlerverein, 118 Via del Seminario. Founded 1845. Strangers admitted if they speak German. Subs. 60 fr. a year; 10 fr. a month.

R. Istituto di Belle Arti, 218 Via di Ripetta. Professors in all the chief branches of art.

Accademia Raffaello Sansio, Corso Umberto Primo 504. Life and costume classes, for both sexes.

R. Accademia di S. Luca, Via Bonella 44. A very early foundation, re-formed in 1577, by Sixtus V. President, *His Majesty King Victor Emanuel III.* First Academician, *the German Emperor, William II.* Fine library; engravings; gallery of pictures, open to the public. (Admission, see p. [34].)

Società degli Acquarellisti (water colours), 65 Via Flaminia.

Società degli Amatori e Cultore di Belle Arti, Palazzo dell'Esposizione in Via Nazionale. Permanent exhibition (see p. 227); and also an annual exhibition.

Museo Artistico Industriale, 96 Via S. Giuseppe Capo le Case. Classes and schools annexed.

FEMININE INDUSTRIES.—*Co-operative Society*, Via Minghetti (near the Trevi Fountain). Laces, embroideries, &c., chiefly by the peasant population. Under Royal patronage.

MUSIC.—*Accademia di S. Cecilia*, Via dei Greci 18. Founded 1584. President, *His Majesty King Victor Emanuel III.* Annexed to the Academy is the *Liceo Musicale*, founded in 1876. The most distinguished Roman musicians are amongst the professors.

Accademia Filarmonica Romana, Piazza San Marcello 255. Founded 1821. Classical concerts. Apply to the Secretary.

Quintetto della Corte di S. M. la Regina Madre, Via della Croce 2. Classical concerts. Director, *Comm. Prof. G. Sgambati.*

Scuola Musicale Nazionale, Via Santa Chiara 49. Founded 1899. Professors of the voice and all instruments.

SPORT, &c.—*Club Alpino Italiano*, Via Valdina 6, near Piazza Firenze. Headquarters, Turin. The Roman branch explores the mountains of central Italy. Strangers admitted on recommendation.

Chess. *Circolo degli Scacchi*, Corso Umberto Primo 337. Ladies may be introduced by a member. *Accademia Romana degli Scacchi*, Via Cavour 310. Founded in the 17th cent.

Cycling. *Società Velocipedistica Romana*, Via dei Bagni 88, outside the Porta del Popolo. Large area for cycling, lawn tennis, skating, &c.

Touring Club Italiano (head office, Milan), Via Monte Napoleone 14. Affiliated to the Touring Clubs of other nations, and gives reciprocal advantages.

Rome Golf Club. Club-house at Acqua Santa, on the Via Appia

Nuova, 2½ miles outside the Porta San Giovanni (Lateran). The tram runs from the Porta S. Giovanni to within a mile of the links (see p. 139). The train from the Rome Central Station stops at Acqua Santa Station, within 100 yards of the Club-house. Nine holes; distance 2,700 yards. English professional. Subs.: Gentlemen, 100 lire for the year; Ladies, 60 lire. Temporary members, for three months: gentlemen, 50 lire; ladies, 30 lire. Daily ticket, 3 lire (for not more than three occasions altogether).

Horse-racing. *Jockey Club Italiano*, Corso Umberto Primo 337. Patron, *His Majesty King Victor Emanuel III.*

Società degli Steeple-Chases d'Italia, Corso Umberto Primo 337. Patron, *His Majesty King Victor Emanuel III.*

Società delle Corse in Roma, Piazza Poli 42. Organises race-meetings at Capannelle, outside Porta S. Giovanni.

Hunting. *Circolo dei Cacciatori*, Corso Umberto Primo 255, Piazza S. Marcello. Admission by ballot.

Società Romana della Caccia alla Volpe, P. Margana 32. Kennels and stables at Villa Tor Fiorenza (outside Porta Salaria) the property of Prince Torlonia. Founded 1840. About 100 members, subs. 250 fr. English huntsman and whip, stable of English hunters, and a pack of hounds. Season, Nov. 15th to March 31. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society. English visitors may follow the hounds occasionally, or drive to the meets without being expected to contribute to the Hunt fund, unless they are regular attendants. The meets generally take place on Mon. and Thurs. at 11 a.m., and are announced in the daily papers and the English libraries. The best hunting-grounds are those crossed by the Via Appia and Nomentana. The hunting season concludes with races, which take place at the Capannelle, and are patronised by the King and Royal family. Master: *Marchese di Roccagiovine*, 1 Foro Traiano.

Lawn-tennis. *Circolo Lawn-Tennis Roma*, Via Corsi 11, outside the Porta del Popolo. Patron, *H.R.H. the Count of Turin.*

Pallone. *Sferisterio Romano*, Viale Po, outside Porta Salaria.

Rowing. *Club Canottieri Tevere*, boat-house Via della Passeggiata di Ripetta 42.

Società Canottieri Aniene, boat-house next door to the above.

Skittles. *Kegel Verein*, Villa Strohl-Fern, left of the entrance to the Villa Umberto Primo (formerly the Villa Borghese).

MISCELLANEOUS.—*Accademia degli Arcadi*, P. San Carlo al Corso 437. Founded 1690. (See p. 6.)

Accademia Reale dei Lincei (from *linx*, a linx, emblem of watchfulness), Palazzo delle Scienze (formerly Corsini) Via della Lungara 10. Founded 1603, the first scientific society in Italy, by Prince Cesi. During the lifetime of its founder its members included the chief Italian names in science and literature, amongst them Galileo. On his death in 1651 the Academy virtually ceased to exist. It was re-formed in 1875. Devoted to science in the two branches, natural and moral. Meetings twice a month from November to June. Large library, many autographs, and periodicals of all countries. The transactions are published.

Accademia di Conferenze Storico Giuridico, P. di S. Apollinare 49.

Associazione Artistica fra i Cultori di Architettura, Via delle Muratte 70.

Associazione Nazionale Italiana per il movimento dei Forestieri. Headquarters, Rome, Via delle Carrozze 3. Objects, to advertise and to increase the attractions of Italy, and to assist travellers in the enjoyment of their sojourn. Branches in the chief tourist centres. Travellers should make their complaints to the local secretary.

Society for Prevention of Cruelty to Animals, Piazza di Spagna 54. Has done, and is doing, much successful work.

Union Club, 23 Piazza di Spagna. An Anglo-American social club, strictly non-political and non-sectarian.

Coke and Coal.—*Campanile e Ricciardi*, 101 Corso Umberto Primo.

Collars and Neck-ties (see *Gloves*).

Concerts.—In the Sala Costanzi, Sala Dante, Sala Umberto Primo, and Sala Palestrina. Classical quartettes during the season. Inquire at the English libraries.

Confectioners.—*Ronzi and Singer*, corner of Piazza Colonna and Corso; *Ramazotti*, 404 Corso, and 195 Via Nazionale; *Latour*, 67 Piazza SS. Apostoli; *Aragno*, 180 Corso Umberto Primo.

Consuls.—GREAT BRITAIN: *Ceccarelli Morgan*, 20 Via Condotti. AMERICA (United States): 16 Piazza San Bernardo.

Coral and Tortoiseshell.—*Balzano*, 247 Corso Umberto Primo, also religious ornaments; *Uzzo*, 67 Piazza di Spagna and 91 Via Condotti.

Dairies (Vaccherie), for milk, butter, and eggs.—*Palmegiani*, 65 Piazza di Spagna; *Andreoni*, 105 Via Sistina; *Serafini*, 84 Via Muratte.

Dentists.—*Dr. Chamberlain*, 114 Via del Babuino; *Dr. Fenchelle* and *Dr. Bond*, 93 Piazza di Spagna; *Dr. Webb*, 87 Via Nazionale.

Doctors (see *Medical Men*).

Drawing (see *Lessons*).

Dressmakers.—*Pontecorvo*, 172a Corso; *Cento*, 25 Piazza Mignanelli; *Ville de Lyon*, Corso Umberto Primo 160.

Embassies to the Court of Italy.

BRITISH AMBASSADOR: *Sir Edwin Egerton*, Via Venti Settembre, near Porta Pia.

UNITED STATES: *Hon. Lloyd Griscom*, 16 Piazza San Bernardo.

AUSTRIA: Pal. di Venezia.

BAVARIA: Pal. Borghese.

BELGIUM: 1 Foro Traiano.

DENMARK: 21 Corso Vittorio Emanuele.

FRANCE: Pal. Farnese.

GERMANY: Pal. Caffarelli.

GREECE: 49 Via Venti Settembre.

HOLLAND: Pal. Bonaparte.

RUSSIA: 518 Corso Umberto Primo.

SPAIN: Palazzo Barberini.

SWEDEN AND NORWAY: 16 Via Teatro Valle.

SWITZERLAND: 7 Via Vicenza.

TURKEY: 86 Via Palestro.

Embassies to the Pope.

AUSTRIA: 3 Piazza Venezia.

BAVARIA: 1 Foro Traiano.

BELGIUM: 24 Corso Vittorio Emanuele.

MONACO: 91 Piazza Borghese.

PORTUGAL: 4 Piazza S. Lorenzo in Lucina.

PRUSSIA: 149 Via Torino.

RUSSIA: Pal. Galitzin.

SPAIN: Pal. di Spagna.

Engravings.—*Regia Calcografia*, 6 Via della Stamperia, for the engravings executed at the expense of the Papal and Italian Governments. *Spithöver*, 85 Piazza di Spagna. *Bossi*, 401 Corso Umberto Primo.

Fans (see *Umbrellas and Fans*).

Feathers.—*Chiara Falcetti*, 77 Piazza Borghese; *Allo*, 425 Corso Umberto Primo.

Fencing Instructors.—*Conte Calori*, 57 Via Pontefici; *Comm. Parise*, Via Genova 24.

FESTIVALS.—There is no longer any organisation of the Carnival. A few masqueraders appear in the streets. At the Costanzi Theatre in the Via Firenze, *veglioni* (masked balls) take place. The so-called Carnival ends on the evening of Shrove Tuesday, with the *moccoletti* (small candles), when some persons carry lighted tapers in the streets and try to blow out those held by others.

On the evening of Jan. 5 (Epiphany) there is much blowing of toy trumpets, &c., in the Piazza Navona. The *Befana* is also marked by a sale of such toys on the steps of the Ara Coeli.

The *Festa dello Statuto* (first Sunday in June) commemorates the granting of the Constitution. The King reviews the troops in the Piazza dell'Indipendenza, the streets and public buildings are illuminated, and similar demonstrations of rejoicing are made throughout the whole kingdom. A good view of the fireworks (*girandola*) may be obtained in the evening from stands erected on the Pincio.

Birthday of Rome, April 21.—The Forum and the Colosseum are illuminated at the expense of the Ministry of Public Instruction.

The National Museums, and also such National Exhibitions as the Forum, Hadrian's Villa, &c., are closed on the following *Public Festivals*: New Year's Day, Epiphany (Jan. 6), Queen's Birthday (Jan. 8), Easter Day, Ascension Day, Corpus Domini, Annunciation (March 25), the first Sunday in June (festa dello statuto), June 29 (SS. Peter and Paul), August 15 (Assumption of the Virgin), Sept. 8 (Birth of the Virgin), Sept. 20 (entry of Italian Troops into Rome, 1870), Nov. 1 (All Saints), Nov. 11 (King's Birthday), Dec. 8 (Immaculate Conception), Christmas Day.

The chief *Ecclesiastical Feasts* (when Vatican and private collections are closed) are, besides all Sundays: Circumcision (Jan. 1), Purification (Feb. 2), S. Joseph (March 19), Annunciation (March 25), Easter, Pentecost, Ascension, Corpus Domini, Nativity of S. John Baptist (June 24), SS. Peter and Paul (June 29), Assumption (Aug. 15), All

Saints (Nov. 1), Christmas, S. John Evangelist (Dec. 27). For *Church Festivals*, see p. [52].

Firewood can be procured in large quantities at the wood-yards outside the Porta del Popolo, near the Tiber, or from *Rotti*, 83 Via Monte Brianzo; *Fascia*, Via Salaria 4A; *Badaracco*, 96 Via della Vite,

Fish Markets.—Via di S. Teodoro and *Piazza delle Coppelle* (and see *Markets*). The best fish are the turbot (*rombo*), sea bass (*spigola*), the sea wolf (*Lupo di Mare*), grey mullet (*cefalo*), the red mullet (*triglia*), soles (*sogliole*), whiting (*merluzzo*). The *ragusta* or crayfish represents our lobster. In summer the tunny, sturgeon, and *ombrina* are excellent eating. The best freshwater fish are the eels, pike, and carp from the lakes of Fogliano, in the Pontine Marshes, and Bracciano. Trout occasionally reach Rome from the Anio above the falls of Tivoli, and in winter from the Lago Maggiore. A peculiar species of land-crab is considered a delicacy in the summer months. Rome is largely supplied with fish from Cattolica, on the Adriatic.

Flowers.—*Cardella*, 144 Via Babuino; *Valle*, 46 Via Capo le Case; *Gregorini*, 144 Via Sistina. (See also *Markets*.)

Forwarding Agents.—*Lemon and Co.*, 49 Piazza di Spagna; *Adolph Roester Frans*, 19 Via Condotti; *C. Stein*, Piazza di Spagna 35; *Gondrand*, 91 Via di S. Silvestro; *Thomas Cook and Son*, Piazza di Spagna 18, and Piazza Terme 54.

Framing (Pictures and photographs).—*Paoloni*, 26 Vicolo Alberto; *Emili*, Via Teatro Valle 66.

Fruit Market.—The principal are in the *Viale Manzoni* and the *Campo dei Fiori*. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chestnuts and walnuts. In the spring and summer there is an abundant supply of strawberries, cherries, plums, and later of apricots, peaches, grapes, figs, melons, and *cocomero*, a large water-melon.

Funerals.—The interment of Protestants is placed under the superintendence of the committees of the English and German Churches. Fixed tariff, including hearse, coffin, mourning-carriages, payments to the Roman municipality for the ground and fees to the Officers. The funerals are divided into three classes: 1st, 650 fr., including a vault for supporting a large monument; 2nd, 300 fr., without a vault; 3rd, for persons unable to incur more expense, as certified by the British or U.S.A. Consuls, 65 fr. only for cemetery fees. These charges do not include a leaden coffin, which costs 55 c. per lb., or carriages. The clergyman generally receives a gratuity of 60 fr. *Achille Trucchi* (17 Via Quattro Fontane), keeper of the Protestant Cemetery, is the undertaker appointed by the British Church Burial Committee. He is also chief inspector of the Roman Catholic Cemetery. Sig. Trucchi will attend to the erection of monuments and railings, and will keep them in order.

Funerals of British and American Roman Catholics are under the direction of the Priest in whose parish the death takes place. The church charges, as well as those at the extramural cemetery of S. Lorenzo, are regulated by a fixed tariff. All intramural burials in churches are forbidden.

Furniture.—*Cagiati*, 249 Corso Umberto Primo; *Janetti*, 17 Via Condotti; *Haas*, 46 Via Condotti (upholstery); *Peyron*, 53 Corso Vittorio Emanuele (upholstery). Carved work (*Intarsia*), *Zuccarelli*, 43 Via del Babuino.

Furs.—*Grossi*, 182 Corso Umberto Primo; *Gilardini*, 185 Corso Umberto Primo.

Game and Poultry.—Shops in the streets adjoining the Pantheon (see also *Markets*). The supply of game is very varied, comprising wild pigeons, partridges, woodcocks, three species of snipe, waterfowl, thrushes, quails (especially in May), and an immense variety of small birds (*Uccelletti*), most of them birds of passage. Of large game, wild boar, roebuck, hares, and porcupines, there is a plentiful supply throughout the winter from the great marsh forests bordering the sea.

Gloves, Collars, and Neckties.—*Merola*, 148 and 345 Corso Umberto Primo, and 62 Via Nazionale; *Granata*, Via dell' Umiltà 23; *Della Seta*, Corso Umberto Primo 227; *Benoit*, Corso Umberto Primo 243.

Goldsmiths (see *Jewellers*).

Gratuities.—In those museums and galleries where a fee has to be paid for admission, the attendants are not permitted to accept gratuities. In all other cases, any service, however small, should be rewarded by a small tip of 20 to 50 c.

A sufficient fee for a stay of one or two days in an ordinary Roman hotel would be one lira each to hall porter, luggage porter, and chambermaid, and two lire to the head waiter. For a longer stay, or when more than one visitor has been attended, these tips would be increased. After a week they might be doubled. Many give less than what is here suggested. In a restaurant it is not unusual to give the waiter ten centimes for each lira in the bill.

Grocers.—*British Stores*, Via Capo le Case 24; *Dagnino*, Via del Tritone 55; *Quattrochi*, 46 Piazza di Spagna; *Notegen*, 90 Via Due Macelli.

Guides.—*Miss Weedon Cooke*, Pal. Moroni, Vicolo S. Niccolò da Tolentino; *Ladies' International Bureau*, 23 Via Condotti (see also *Tourist Offices*).

Haberdashers.—*Borgia*, 20 Via Prefetti; 309, 332, 340 Corso Umberto Primo.

Hairdressers (for ladies).—*Pasquali*, 11 Via Condotti, 423 Corso Umberto Primo; *Cervoni*, Via Frattina 53, 58 Piazza di Spagna.

Hatters.—*Miller*, 16 Via Condotti; *Bessi*, 197 Via Nazionale; *Vigano*, 75 Via Cavour, and Via Marco Minghetti; *Gennari*, 307 Corso Umberto Primo (ladies); *Oger*, 38 Via Torino (ladies).

Historical Houses.—*Bernini*, 12 Via della Mercede. *Canova*, 16 Vicolo di S. Giacomo. *Goethe*, 18 Via del Corso. [Rome.]

Gioachino Rossini, 35 Vicolo Leutari.
Raphael, 124 Via dei Coronari.
Reats, 26 Piazza di Spagna, 10.30 to 1 daily (except Sundays), 50 c.
Sir Walter Scott, 12 Via del Mercede.
Shelley, 374 Corso Umberto Primo.

Hotels (see p. [9]).

Horses (and Livery Stables).—*Jarrett*, 3 Piazza del Popolo; *Pierretti*, Pal. Rospigliosi, Piazza Quirinale. 250 to 350 fr. a month—a little more when used for hunting—with a monthly gratuity, fixed by agreement, to the groom; for a ride, 10 fr. Day's hunting, 40 fr. The keep of a saddle-horse is 5 or 6 fr. a day.

House-Agent.—*Toti*, 54 Piazza di Spagna. Inquire also of *Miss Wilson*, 22 Piazza di Spagna; *Piale*, 1 Piazza di Spagna.

Ice (artificial).—*Peroni*, Via di S. Marcello 19.

Ironmongery and Hardware.—*Fenzi and Bianchelli*, 377 Corso Umberto Primo; *Finocchi*, Corso Vitt. Emanuele.

Jewellers.—*Castellani*, 86 Piazza di Trevi, first floor; *Santamaria*, 84 Via Condotti; *Marchesini*, 188 Corso Umberto Primo; *Negri*, 60 Piazza di Spagna; *Boni*, Piazza S. Carlo in the Corso; *Freschi*, 57 Via Condotti; *Calvi*, 15 Via Sistina; *Fasoli*, 98 Piazza di Spagna. For the ordinary Roman gold ornaments worn by the lower classes and the peasantry of the environs, the best shops are in the Via del Pellegrino, in the Piazza Pasquino, and in the Via dei Pastini, near the Pantheon. Religious objects, 3 Via Condotti; 77 Piazza Minerva.

Lace (*Marletti*).—*Milano*, 1 Corso Vittorio Emanuele, and 332a Corso Umberto Primo; *Bolla*, 67 Via Condotti.

Lamps.—*Ditmar*, 288 Corso Umberto Primo.

Languages (see *Lessons*).

Lectures on Antiquities.—Frequently given at the rooms of the British and American Archaeological Society (see *Clubs, &c., Archaeology*). Lectures at the *University* on Roman topography, Greek and Roman art, and kindred subjects, free (see *Tourist Offices*).

LESSONS.—DRAWING AND PAINTING (for ladies only). *Carlandi*, 33 Via Margutta, water-colours; *Nardi*, 48 Via Margutta; *Cipriani*, 48 Via Margutta; *De Tommasi*, 53b Via Margutta; *Ferrari*, 64 Via Piemonte; *Da Pozzo*, 18 Vicolo S. N. da Tolentino.

ITALIAN.—*The Berlitz School of Languages*, 114 Via Nazionale. Inquire also at *Miss Wilson's Library*, 22 Piazza di Spagna.

MUSIC.—Piano. *Prof. Sgambati*, 2 Via della Croce, quite first rate; *Signorina Mettler*, 77 Via Principe Umberto; *Ridolfi*, 17 Via in Lucina; *Gabrielli*, 357 Via Cavour; *Pinelli*, 33 Via Mercede.

Violin. *Pinelli*, 33 Via Mercede; *Monachesi*, 138 Piazza Monte d'Oro; *Rouillon*, Piazza Borghese 91.

Violoncello. *Pinelli*, 33 Via Mercede.

Harp. *Signora Sarzana*, 112 Via di S. M. Maggiore.

Mandoline and Guitar. *Maldura*, 75 Piazza S. Francesco a Ripa; *Bertucci*, 17 Lungo Tevere Mellini.
 English private tutor. *A. Brodrick-Bullock*, M.A., 26 Via Lazio.

Libraries (see also *Reading Rooms*).

CIRCULATING.—*Miss Wilson*, 22 Piazza di Spagna. 1 vol., 1 week, 1 lira; 3 vols., 1 week, 2 lire.

Piale, 1 Piazza di Spagna. Greatly augmented with new books. Same terms as *Miss Wilson*.

Vittorio Emanuele, 27 Via del Collegio Romano. Recommended students may take out volumes.

CONSULTING.—*Alessandrino*, 1 Via dell' Università. University.

Angelica, Piazza S. Agostino 8. Convent of S. Agostino.

Casanatense, 52 Via S. Ignazio. Ex-convent of S. M. sopra Minerva.

S. Cecilia, 18 Via dei Greci. Music.

Corsiniana (now the *R. Accademia dei Lincei*). Pal. delle Scienze, formerly *Corsini*, 10 Via della Lungara. A very fine collection of drawings, see p. 355.

Lancisiana (Hospital of S. Spirito), 3 Borgo S. Spirito. Medical.

Romana Sarti (Academy of St. Luke), 44 Via Bonella. Art.

Vaticana. Papal, see p. 343.

Vittorio Emanuele, 27 Via del Collegio Romano. National, see p. 22.

Linen-drapers.—*Todros*, 2417, *Schostal*, 158, *Benoit*, 243 Corso Umberto Primo. House linen, *Frette*, Via Nazionale.

Lodgings.—These may be found in any part of Rome, at any price desired. The best are N. of the Corso Umberto Primo and W. of the Via Nazionale. The most sought after in this district are near the Piazza di Spagna and the slopes above it—the Via Gregoriana, Via Sistina, &c. Some prefer to be higher still, in the Via Boncompagni and its neighbourhood, or the Via Venti Settembre. A southern aspect is essential for invalids, and desirable for all. The price for a furnished sitting-room and bedroom in a good situation is from 120 to 200 fr. a month. A sitting-room, with dining-room, three bedrooms and a kitchen, in the fashionable quarter, costs on the average from 300 to 600 fr. a month. Roomy apartments may sometimes be obtained in one of the great palaces. A formal written agreement (*contratto*) on stamped paper is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause *meno l'uso*, as a provision against wear and tear. A single person generally pays 15 to 20 fr. a month for attendance. The wages of female servants are from 25 to 35 fr. a month with their board. (See *House-Agents*.)

Majolica (see *Porcelain*).

Maps of Rome and its Environs.—De Rossi, *Piante di Roma Anteriori al Secolo XVI.*, 1879; valuable for its reproductions of mediaeval plans and pictures of Rome, some of which show much that is now destroyed.

**Lanciani*, *Archaeological Map of Ancient Rome* in 46 sheets (each 3 ft. by 2).

*Kiepert et Hülsen, *Formae Urbis Romae Antiquae*, with a concordance of the ancient and the modern authors upon each place or monument (Berlin, 1896).

Schneider, Arthur, *Das Alte Rom, Entwicklung seines Grundrisses*, etc. Berlin (1896). 12 transparent maps of different epochs, with a map of modern Rome of exactly the same dimensions.

Maps of the Military Geographical Institute (in Florence) are the best of the environs. The 1888 survey, in one sheet, includes the whole Campagna, with the surrounding mountains and sea coast.

Dr. Tommasi-Crudeli's *Clima di Roma* has topographical and geological maps of the environs of Rome (Loescher, Rome, 1886). (Translation by Capt. Dick.)

Marbles and Alabasters.—*Andreoni*, 19 Piazza del Popolo; *Morelli*, 132 Via del Babuino.

Marble-cutters (*Scarpellini*).—*Fabbi*, 16 Via di Porta Pinciana; *Orlandi*, 75 Via Sistina; *Piermattei*, 102 Via Sistina.

Markets.—The principal market for eatables of all kinds is in the Viale Manzoni, open every day from 5 to 10 A.M. The principal fish market is in the Via di S. Teodoro, open every day till 3 P.M. A popular general market is in the Campo di Fiore; eatables and flowers, every day from 5 A.M. to 3 P.M.; clothing and miscellaneous domestic articles (worth seeing) every Wednesday, till sunset. The slaughter-house (*Mattatoio*) is near the Monte Testaccio.

Masters (see *Lessons*).

Medical Men (see *Dentists, Oculists*).

Thomson Bonar, 114 Via Babuino. *Gavigan*, 114 Via Babuino. *Brock*, 6 Corso d' Italia, Porta Pinciana (to British Embassy). *Welsford*, 35 Piazza di Spagna. *Ruth Bensusan* and *Mary Taylor*, 47 Via Lombardia. *Flach*, Villino de la Penne, Via Veneto 4c. *Von Fleischl* (speaks English), 33 Piazza Rondanini. *Cerio*, 19 Via Boncompagni (speaks English).

ITALIAN.—*Comm. Guido Baccelli*, 2 Piazza Campitelli; *Comm. Francesco Durante*, 129 Corso d' Italia; *Dr. Giuseppe Montechiari*, 44 Via dei Crociferi. Surgeon (speaks English), *R. Bastianelli*, 83 Piazza delle Terme (opposite the Grand Hotel). Homoeopathic, *Dr. Vincenzo Liberali*, Via Monserrato 25.

Milliners.—*Cima and Scagliotti*, 31 Via Frattina; *Milani*, 59 Corso Umberto Primo.

Mineral Waters.—*Birindelli*, 7 Via Principe Amedeo (Fiuggi); *Belletti*, 58 Via S. Claudio (Nocera). (See also *Grocers*.)

Miscellaneous Articles (for travelling, toilet, &c.). *Unione Militare*, Via in Lucina; *De Stefanis*, 204 Via del Tritone; *De Angelis*, 94 Via di Capo le Case; *Janetti*, 17 Via Condotti; *Cagiati*, 249 Corso Umberto Primo.

Modelling (see *Sculptors*).

Money.—The decimal system of money is in use throughout Italy, the unit being the *Lira*, nearly equal in value to the French franc. Gold coins are nominally the same as in France, but are never met with in commerce. The silver coins are 5 lire, 2 lire, 1 lira. There are nickel pieces, of the value of 20 and 25 centesimi (centimes). Copper coins (*bronzi* or *rami*) are of 10, 5, 2, 1 centesimi.

Notes are much used, especially those of 5 lire and 10 lire; and the 25, 50 and 100 lire notes are also common.

The notes are not often counterfeited, and may be accepted without fear. In the tourist season false and worn coins are abundant and are perseveringly tendered to all foreigners, even in respectable shops, restaurants, and hotels, at railway stations and in trams. French silver coins, except the 5-franc piece, are not always accepted, and the copper never.

Though not quite so much, ten centesimi may for convenience be reckoned as one penny, and a lira as ten pence.

Prices of small articles are often quoted in *soldi*. The *soldo* is the copper coin of 5 centesimi, and is the equivalent of the French *sou*, and the English halfpenny.

Outside Italy the Italian paper money is never accepted; the silver coins may be accepted near the frontier.

Circular notes are familiar to the hotel keepers of Rome and Italy, and form a safe and convenient means of carrying money. English gold and five pound Bank of England notes are readily taken all over the Continent. In most places English cheques can be used.

NUMERALS.

One	Uno	Twenty-four . . .	Venti quattro
Two	Due	Twenty-five . . .	Venti cinque
Three	Tre	Twenty-six . . .	Venti sei
Four	Quattro	Twenty-seven . .	Venti sette
Five	Cinque	Twenty-eight . .	Venti otto
Six	Sei	Twenty-nine . . .	Venti nove
Seven	Sette	Thirty	Trenta
Eight	Otto	Forty	Quaranta
Nine	Nove	Fifty	Cinquanta
Ten	Dieci	Sixty	Sessanta
Eleven	Undici	Seventy	Settanta
Twelve	Dodici	Eighty	Ottanta
Thirteen	Tredici	Ninety	Novanta
Fourteen	Quattordici	Hundred	Cento
Fifteen	Quindici	Two hundred . . .	Duecento
Sixteen	Sedici	Three hundred . .	Trecento
Seventeen	Diciassette	Thousand	Mille
Eighteen	Diciotto	Eleven hundred . .	Mille cento
Nineteen	Diciannove	Twelve hundred . .	Mille ducento
Twenty	Venti	Thirteen hundred .	Mille trecento
Twenty-one . . .	Ventuno	Two thousand . . .	Due mila
Twenty-two . . .	Ventidue	A million	Un milione
Twenty-three . .	Ventitre		

Money-changers (*Cambio*).—*Corbucci*, 88 Piazza di Spagna; *Thomas Cook and Son*, 13 Piazza di Spagna, and 54 Piazza delle Terme.

Mosaics.—*Roccheggiani*, 14 Via Condotti; *Janetti*, 18 Via Condotti.

Music (see *Lessons, Clubs, &c.*).

Musical Instruments.—*Bretschneider*, 85 Via Condotti, pianos for hire, harmoniums, and a lending library of music; *Ricordi*, 392 Corso Umberto Primo; *Bartolo*, 269 Corso Umberto Primo; *Ceccherini*, 56 Via Fontanella Borghese; *Bossola*, 140 Corso Umberto Primo; *Venturini*, 387 Corso Umberto Primo.

Newspapers.—The best known are the *Tribuna* (evening) and *Popolo Romano*. Others are *Italie* (French); *Opinione* (Conservative);

Osservatore (clerical); *Messaggero* (popular); *La Capitale* (Radical); *Il Diritto* (Democratic); *Don Chisciotte* (humorous); *Fanfulla* (resembling the *Figaro*); *Gazzetta Ufficiale* (official); *Riforma* (high-class Radical); *The Roman Herald* and *The Roman World*, weekly papers, in English, are useful for visitors.

Nurses.—(English) *Little Company of Mary*, 45 Via Castelfidardo. *Anglo-American Nursing Home*, 265 Via Nomentana.

Oculist.—*Dr. Parisotti*, 97 Arenula; *Dr. Neuschüller*, 98 Via Babuino.

Omnibus (see *Tramway and Omnibus*).

Opticians.—*Nucci*, 7 Via del Quirinale. (See also *Photography Materials*.)

Osterie (for Roman and country wine).—*Jacobini*, 66 Via di Pietra (Genzano); *Santovetti*, 38A Via dell' Umiltà. Outside the gates there are several excellent wine-shops: *Mangani*, beyond the Porta Pia.

Painters (see also *Lessons*).—*Barucci* (landscape), 78 Via Margutta. *Bompiani*, 504 Corso Umberto Primo. *Carlandi*, 33 Via Margutta, water-colours. *Cipriani*, 48 Via Margutta. *H. Coleman*, 33 Via Margutta. *Ferrari*, 64 Via Piemonte. *Forti* (Pompeian subjects), 51A Via Margutta. *Gabrini* (figures), 51A Via Margutta. *Gallegos*, 54 Via Margutta. *Pio Joris*, 46 Via Flaminia. *Maccari*, Piazza Sallustio. *Molinari*, 135 Via Babuino. *Da Pozzo*, 13 Via S. Niccolò da Tolentino. *Reyman*, 123 Via Sistina, water-colours. *Ettore Roesler Franz*, 96 Piazza S. Claudio, landscape in water-colours. Paintings of 'Vanished Rome' on view from 2 P.M. till dusk. *Santoro*, 125 Via Sistina. *Sartorio*, 4 Via Fausta. *L. Seitz*, 52 Via Babuino. *Signora Stuart-Sindici*, Via Flaminia 45. *Vedder* (American), Via Flaminia 98.

Palaeographer.—*C. Corvisieri*, Director of the Government archives, 64 Via della Vignaccia.

Photography.—**MATERIALS:** *Rocca*, 80 Via Condotti, 92B Via Babuino; *Sbisa*, 162 Corso Umberto Primo.

ROMAN VIEWS, &c.: *Alinari and Cook*, 137A Corso Umberto Primo; *Ferrari*, 23A, 72 Via Condotti; *Levi*, 21 Via Sistina; and see *Book-sellers*.

PORTRAITS: *D'Alessandri*, 63 Via Condotti; *Le Lieure*, 19 Vicolo del Mortaro; *Schemboche*, 54 Via della Mercede; *Montabone*, 188 Via Nazionale.

Pianoforte (see *Musical Instruments*).

Picture Cleaner.—*Pietro Cecconi*, 27 Via Laurina, 2nd floor.

Picture Dealers.—*Sangiorgi*, Pal. Borghese; *A. Simonetti*, 11 Via Vitt. Colonna; *D. Corvisieri*, 86 Via Due Macelli; *D'Atri*, 7 Via Condotti and 30 Via Due Macelli; *Co-operative Artistic Society*, 139 Via Babuino. At the *Monte di Pietà* (Rte. 22) there are always pictures to be disposed of as unredeemed pledges.

Porcelain, Modern Majolica.—*Ginori*, 24 Via del Tritone. *Signa ware*, Via Babuino 50.

Postage Stamps (used).—*Mangiarelli*, 18 Via S. Andrea delle Fratte.

Post and Telegraph Offices.

Post.—**CENTRAL OFFICE:** Piazza San Silvestro, open from 8 A.M. to 9.30 P.M. On the right of the entrance are the windows where letters are handed out from the *Poste Restante* (*ferma in Posta*). It is safer to have letters directed to a banker, as the Italian officials have some difficulty in deciphering English names, and are liable to regard the Christian name as the surname.

BRANCH OFFICES: Piazza delle Terme, 45A, 45B (opposite the railway station); Via S. Niccolò da Tolentino 24; Corso Vittorio Emanuele 203; Via Venti Settembre 123 (Ministero Guerra); Via Cavour 359; Via Due Macelli 70; Via Babuino 49; Via Nomentana 51 (Porta Pia); Via Ludovisi 29.

LETTERS for Italy, 15 c.; Rome, 5 c.; England and all countries within the Postal Union, 25 c. for each $\frac{1}{2}$ oz. Newspapers and printed matter (*stampe*), 5 c. for every $\frac{1}{2}$ oz. Proofs (*Bozze di Stampa*), 5 c. each 50 gr. Post-cards for Italy and the Union, 10 c.

PARCEL POST.—Central Post Office, and principal branch offices. A parcel weighing 5 kilos (11 $\frac{1}{4}$ lbs.) or less may be sent by Parcel Post from any place in Italy to Great Britain, without any declaration of value, for 2 fr. 70 c. From England to Italy, 2s. 1d.

POST OFFICE ORDERS (*Vaglia Postale*).—In Italy, 10 c. for 10 fr.; 20 c. for 25 fr.; 40 c. for 50 fr. To any foreign country, 25 c. for 25 fr.

REGISTERED LETTERS.—Letters containing valuables, or money, must be sealed, and registered packets must bear five seals, and must also be insured.

STAMPS (*francobolli*) may be bought at tobacconists' shops, as well as at the post offices.

Telegraph.—Central Office, Piazza San Silvestro (open the whole 24 hours), and the branch post offices (open from 8 A.M. to 8 P.M.). Within Italy, 15 words, 1 lira; every additional word, 5 c. Foreign messages are subject to an initial charge of 1 fr., in addition to the tariff.

	Centimes.
Great Britain (each word)	26
France	14
Germany	14
Austria	6 to 14
Hungary	19
Belgium	42
Russia	6 to 14
Switzerland	1 fr. 55 c.
United States (New York)	

Presentations to the King and Queen.—The royal family reside permanently at the Quirinal Palace from the middle of Nov. to the beginning of June, or later, according to the closing of Parliament. Strangers wishing to be presented at Court and attend the receptions must apply to their diplomatic representatives in Rome. Invitations to the Court balls in the winter usually follow presentations.

Presentations to the Pope.—All foreigners desiring to be presented to the Pope must write an application to that effect addressed to *Monsignor Maestro di Camera*, or Grand Chamberlain, or be presented

by the representative of their country at the Holy See. The English, who have no such officially accredited minister, must adopt the former method. British Roman Catholics will experience no difficulty if they apply to British Ecclesiastics at the Papal Court. Monsignor Stonor usually responds very courteously to such applications. Americans follow the same routine as other foreigners, but they will be much assisted by the Superior of the American College.

Applicants are informed by the Maestro di Camera that they will be received on a certain day and hour; they can either present themselves in uniform or in evening dress; ladies in black dresses and veils. They are ushered separately into the Pope's cabinet by the Maestro di Camera; but if the party is numerous, and ladies are present, audience is granted in one of the long galleries, or to deputations and pilgrims in the Consistorial Hall. During private audiences the Pope is only accompanied by a few prelates and *Camerieri segreti*, who introduce the visitors by name; but on public receptions His Holiness is attended by the Cardinals and prelates of his court and by his noble guards. At the conclusion of the audience the Pope confers his blessing on all present, who are expected to kneel while receiving it.

Preserved Meats.—*Albertini*, 65 Via Nazionale and 7 Via Nomentana. *Dagmno*, 54 Via del Tritone and 295 Corso Umberto Primo (corner of Via Nazionale). *Parenti*, 46 Piazza di Spagna.

Provisions.—Every article of housekeeping having increased of late years in value, Rome, once an economical residence, is now as expensive as any capital in Europe. The market prices of food in Rome are equal to those in London. Butchers are required to exhibit a tariff of their prices. Pork, lamb, kid, and large game are sold in the shops at the Pantheon, and by sausage vendors or *Pizzicagnoli*, who are also dealers in butter, eggs, hams, bacon, oil, and salt fish.

Public Buildings.

The *Quirinal Palace*, residence of the King, formerly the summer residence of the Popes.

Ministry of the Interior, Pal. Braschi, Via S. Pantaleo.

Foreign Affairs, Pal. della Consulta, on the Quirinal.

Agriculture and Commerce, Via della Stamperia.

Grace, Justice, and Worship, Piazza di Firenze.

Marine (Admiralty), Via dei Portoghesi.

War, Via Venti Settembre.

Public Works, Convent of S. Silvestro in Capite.

Finance, Pal. delle Finanze, an immense building, 300 yards long, 100 wide, in the Via Venti Settembre.

Finance Office (for the Province of Rome), 83 Via dell' Umità.

Public Instruction, Piazza della Minerva.

Senate House, Piazza Madama.

Chamber of Deputies, Piazza Monte Citorio.

Head Police Office, 69 Piazza SS. Apostoli.

Law Courts, Pal. di Giustizia.

Municipal Offices, Pal. del Senatore.

Posts and Telegraphs, Via del Seminario.

Statistic Office, for births, deaths, marriages, &c., Pal. dei Conservatori and 54 Via Poli.

Prefecture of Rome and its province, 69 Piazza SS. Apostoli.

Council of State, Pal. Spada.

General Post-Office, and *Central Telegraph Office*, Piazza di S. Silvestro.

National Bank, Via Nazionale.

Exchange, Piazza di Pietra.

Reading Rooms.—*Piale*, 1 Piazza di Spagna. English and American papers and periodicals. Subs.: 3 lire a month.

Restaurants, for Vocabulary, see p. [30].

FIRST CLASS.—The *Grand Hotel*, *Hotel Quirinale*, and several other hotels have restaurants à la carte. More in the Italian style, with better and cheaper wine, **Roma*, 426 Corso Umberto Primo; *Colonna*, Piazza Colonna, on the right of the arcade near the column of Marcus Aurelius.

SECOND CLASS, but good.—**Ranieri*, 26 Via Mario dei Fiori; **Berardi*, 75 Via della Croce; *San Carlo*, 120 Corso Umberto Primo; *Fagiano*, Piazza Colonna; **Corradetti*, 81 Via della Croce; *Cardinali*, 246 Via Nazionale; *Le Venete*, 69 Via di Campo Marzio.

Convenient for the Vatican, *Europea*, Piazza Rusticucci (not very good); near the Pantheon, *Nazionale e Tre Re*, Via del Seminario 109-112 (crowded); *Rosetta*, Via Giustiniani 22; on the Aventine, **Costantino* (fine view); on the Via Appia Nuova, *Tavolato* (modest).

FISH.—*Bucci*, 54 Piazza delle Coppelle.

Meals are sent out to private houses from all the restaurants, at a fixed price, from 2½ lire, with wine, upwards. The dishes arrive hot, in tin boxes placed one above the other, under a charcoal brazier.

Riding Schools.—*Frascescangeli*, 133 Via Principe Umberto; *Pieretti*, Pal. Rospigliosi.

Roman Pearls.—*Rey*, 122 Via Babuino.

Roman Scarfs and Costumes.—*Beretti*, 75 Piazza Minerva; *Fontana*, 116 Via Babuino; *Roman Silk Manufacturing Co.*, 17 Piazza del Popolo; *Roman Silk Weaving Co.*, 82 Via Condotti.

Rowing (see Clubs).

Sculptors.—*Andreoni*, 19 Piazza del Popolo. *Apolloni*, 53c Via Margutta. *Cantalamezza Papotti*, Via Gioacchino Belli 23. *Cte. d' Epinay*, 58b Via Sistina. *Dies*, 154 Via delle Quattro Fontane. *Ezekiel*, 18 Piazza delle Terme. *Guglielmi*, 155 Via del Babuino. *Galletti*, 21 Via Gesù e Maria. *Hasselrits* (Scandinavian), 8 Via S. Niccolò da Tolentino. *Monteverde*, 2 Via dei Mille, Piazza dell' Indipendenza (new realistic school). *Simmons* (American), 72 Via S. Niccolò da Tolentino. *Tadolini*, 150a Via del Babuino, portraits and monuments.

Travellers are warned against the purchase of sculpture in *Castellina*, a white alabaster which is sometimes passed off as marble, but has none of its enduring qualities. It is soft and easily worked, and is therefore cheap; but it soon loses its colour, and is practically valueless for statuary.

Shoe Makers.—*Jesi*, 129 Corso Umberto Primo; *Marchetti*, 11 Via

d. Croce; *Mazzocchi*, 47 Via Due Macelli, 236 Via Nazionale. For ladies:—*Baldelli*, 102 Corso Umberto Primo; *Bambacioni*, 11 Via Frattina.

Shooting.—Sportsman's licence, 13 fr. per annum; apply at the British Consulate. The principal sport about Rome is deer and boar-shooting in the forests along the sea-coast, woodcock and snipe-shooting in the marshy valleys about the Campagna and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting about Porto d' Anzio, Fiumicino, Palo, and S. Severa, on the arrival of the birds in May. The shooting season in the Campagna commences in August and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets.

Silk.—*Cesare Melzi*, 91 Via Frattina; *Weaving Company*, 82 Via Condotti; *Sirotti*, 24 Via Sistina.

Silversmiths (see *Jewellers*).

Skating-rink.—*Caffè delle Varietà*, 74 Via Due Macelli; *Grand' Orfeo*, Via Agostino Dupretis.

Skittles (see *Clubs*).

Sleeping Cars (Wagons-Lits).—Office, 31 Via Condotti.

Soap.—*Torti*, 6 Passaggiata di Ripetta; *Società Romana*, 239 Via Principe Umberto, and all grocers and hairdressers.

Societies (see *Clubs*).

Sport (see *Clubs: Shooting*).

Stamps, English, and Postal Orders.—*French, Lemon & Co.*, 49 P. di Spagna; and other Bankers.

Italian stamps at any post office or tobacconist.

Stationers.—*Calzone*, Corso Umberto Primo, corner, Via Lata 5; *Zampini*, 50 Via Frattina; *Ricci*, 12 Via del Tritone.

Stoves.—*Lehmann*, Galleria Sciarra, Via Marco Minghetti.

Tailors.—*Schröder*, 5 Piazza di Spagna; *Reanda*, 61 Piazza SS. Apostoli; *Foa*, 842 Corso Umberto Primo; *Mattina*, 107 Corso Umberto Primo. For ready-made clothes, *Old England*, 115 Via Nazionale; *Bocconi*, 316 to 319 Corso Umberto Primo. For ladies, *Conti and Stevenson*, 448 Corso Umberto Primo.

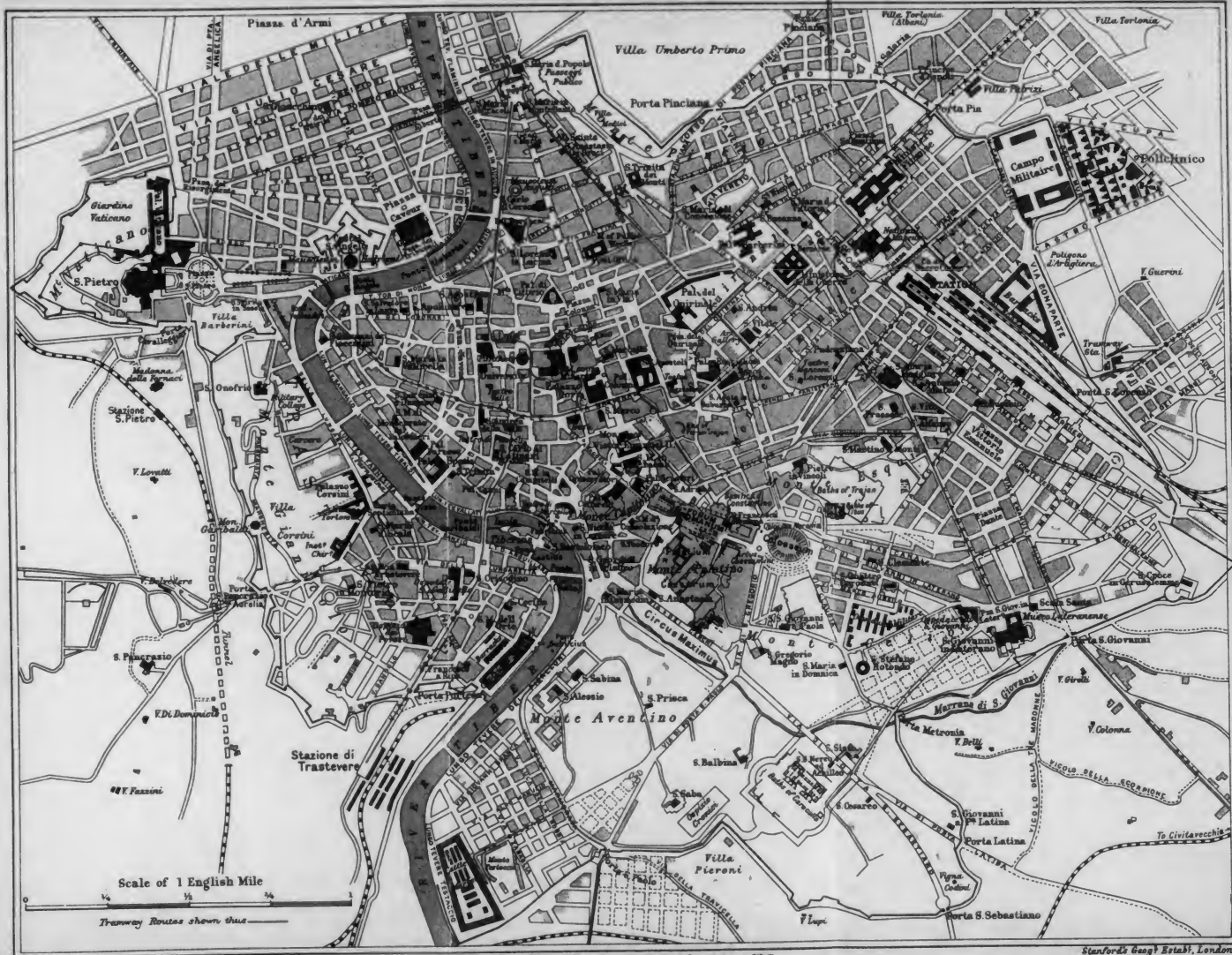
Telegraph (see *Post and Telegraph Offices*).

Theatres.—*Costanzi*, Via Firenze, for operas, ballets, and Carnival masked balls. Annexed is the finest concert hall in Rome. *Argentina*, Via di Torre Argentina, opera and ballet. *Valle*, near the University (drama). *Manzoni*, Via Urbana. *Metastasio*, Via Pallacorda, Vaudeville. *Quirino*, Via delle Vergini (operetta and ballet), popular. *Drammatico Nazionale*, Via Nazionale.

Tobacco.—Wills' Three Castles and Navy Cut are now sold at the Government shops everywhere. Havanna cigars in the Corso, corner of Piazza Sciarra. Pipes, *Tisiotti*, 2 Via delle Convertite, and Corso Umberto Primo 178.

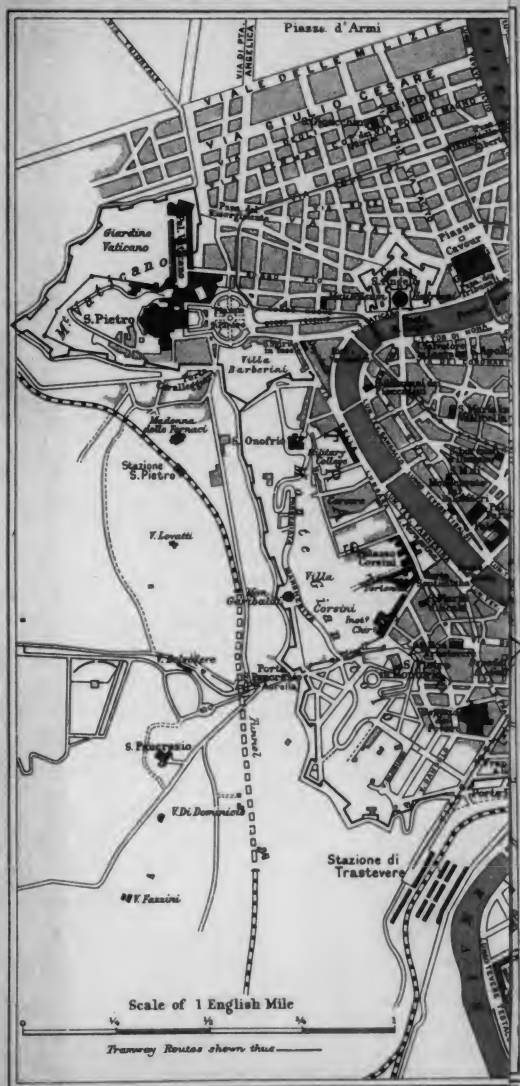


TRAMWAY PLAN



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

Stanford's Gazetteer, London.



DIRECTORY.

[27]

Tourist Offices.—*Thos. Cook and Son*, 1B Piazza di Spagna, and 54 Piazza delle Terme.

Excursion Lectures, *L. Reynaud*, Wilson's Library, 22 Piazza di Spagna.

Tramway (Electric) and Omnibus.

Electric Tramway.

1. Central railway station : Via Nazionale : Piazza Venezia : Ponte Garibaldi : Trastevere railway station. 20 c. Every 8 minutes till 10 p.m. White, with blue bar.
2. Central railway station : Via Nazionale : Tunnel : Piazza di Spagna : Piazza del Popolo : Ponte Margherita : Via Cola di Rienzo : St. Peter's. 20 c. Every 7 minutes till 10.30 p.m. White, with two vertical red bars.
3. Central railway station : Via Nazionale : Piazza Venezia : Corso Vittorio Emanuele : Iron bridge near the Castle of St. Angelo : St. Peter's. 20 c. Every 7 minutes till 11 p.m. White, with diagonal red bar.
4. Piazza S. Silvestro : Via Ludovico il Moro : Via Quintino Sella : Via Venti Settembre (Palazzo Finanze) : Central railway station : Via Cavour : Forum of Trajan : Piazza Venezia. 25 c. Every 9 minutes till 11.20 p.m. White, with red circle.
5. Piazza S. Silvestro to railway station as in 4 : Via Gioberti : S. M. Maggiore : Piazza Vittorio Emanuele : Via Merulana : the Lateran. 20 c. Every 9 minutes till 11 p.m. White, with blue triangle.
6. Piazza S. Silvestro : Via Due Macelli : Tunnel : Via Nazionale : Via Agostino Dupretis : S. M. Maggiore : Piazza Vittorio Emanuele. 15 c. Every 10 minutes till 11 p.m. Blue, with white lettering.
7. Piazza San Silvestro to the Via Venti Settembre as in 4 : Porta Pia : Sant' Agnese. 25 c. Every 13 minutes till 11 p.m. White, with green triangle.
8. Porta Pia : Policlinico. 10 c. Every 5 minutes till 10 p.m. White, with red horizontal bar.
9. Piazza S. Silvestro : Via Due Macelli : Tunnel : Via Nazionale : Central railway station : Piazza dell' Indipendenza : Policlinico. 20 c. Every 10 minutes till 10 p.m. Blue, with white lettering.
10. Piazza Venezia : Corso Vittorio Emanuele : Via Arenula : Lungo Tevere Cenci : Via Marmorata : Porta S. Paolo : Via Ostiense : S. Paolo. 25 c. Every 15 minutes till 9 p.m. Red, with blue triangle.
11. Porta Pia : Via Venti Settembre : Palazzo Finanze : Piazza delle Terme : Via Nazionale : Piazza Venezia : Corso Vittorio Emanuele : Via dei Cestari : Piazza Minerva : Pantheon : Via della Scrofa : Via di Ripetta : Piazza del Popolo : Villa Umberto I. 20 c. Every 7 minutes till 9.30 p.m. White, with two green triangles.
12. Ponte Margherita : Ponte Milvio : Prima Porta : Civita Castellana (2½ hours from Rome).
13. Via Marmorata : Via Galvani : Mattatoio (slaughter house). 5 c. Every 15 minutes till 3 p.m. White, with red lettering.
14. Piazza S. Pantaleo : Piazza Venezia : Forum of Trajan : Via Cavour : Piazza Vittorio Emanuele : Porta S. Lorenzo. 15 c. Every 18 minutes till 11 p.m. White, red, and blue.
15. Piazza Venezia : Corso Vittorio Emanuele : Iron bridge near the

bridge of S. Angelo, St. Peter's: Piazza Risorgimento: Piazza Cola di Rienzo: Piazza Cavour: Ponte Umberto: Via della Scrofa: Pantheon: Piazza Collegio Romano: Piazza Grazioli: Piazza Venezia. 10 c. to or from P. Risorgimento. 10 c. to St. Peter's; 15 c. from St. Peter's. Every 10 minutes till 41 P.M. Going by the Corso Vittorio Emanuele, white, with red cross; by way of the Pantheon, white, with yellow cross.

16. Piazza Venezia: Forum of Trajan: Via Cavour: Via Giovanni Lanza: Via Merulana: Viale Manzoni (Central Market): Via Emanuele Filiberto: Porta S. Giovanni (St. John Lateran). 15 c. Every 6 minutes till 10 P.M. White, with red bar below.

17. Central railway station: Via Gioberti: Piazza Vittorio Emanuele: Porta Maggiore: Via Praenestina. 10 c. Every 15 minutes till 10 P.M. Blue, with white lettering.

18. Porta S. Giovanni (St. John Lateran): Via Appia Nuova: Via delle Cave: Osteria del Curato: Villa Senni: Grottaferrata: Frascati. Or from Grottaferrata to Marino: Castel Gandolfo: Albano: Ariccia: Genzano.

19. Dogana (Central railway station): Via Porta S. Lorenzo: Via Tiburtina: Campo Verano (S. Lorenzo fuori). 15 c. Every 5 minutes till 9 P.M.

Omnibus.

20. Piazza Venezia: Corso Umberto I.: Piazza del Popolo. 10 c. After 3 P.M., the Corso being too crowded, the above route is changed for:—Piazza Venezia: Piazza SS. Apostoli: Fontana di Trevi: Piazza di Spagna: Via Babuino: Piazza del Popolo. 10 c. Every 10 minutes till 8 P.M.

21. Piazza Cola di Rienzo (Prati): Via Cicerone: Piazza Cavour: Ponte Cavour: Piazza Borghese: Piazza in Lucina: Corso Umberto I.: Piazza S. Silvestro: Fontana di Trevi: Piazza SS. Apostoli: Piazza Ara Coeli: Via Tor dei Specchi: Piazza Montanara. 10 c. Every 15 minutes till 9 P.M.

22. Piazza Rusticucci (St. Peter's): Borgo Nuovo: Ponte S. Angelo: Piazza d' Orologio: Piazza Navona: Pantheon: Piazza Colonna: Corso Umberto Primo: Via Frattina: Piazza Mignanelli (Piazza di Spagna). 10 c. Every 15 minutes till 7.30 P.M.

23. Piazza Cancelleria: Piazza Navona: Via della Scrofa: Via della Stelletta: Piazza Colonna: Via Tritone: Via S. Niccolò da Tolentino: Via Finanze: Via Flavia: Corso d' Italia: Piazza Principe di Napoli. 15 c. Every 13 minutes till 9.30 P.M.

24. Piazza Gesù: Via Botteghe Oscure: Piazza Cairoli: Via Pettinari: Ponte Sisto: Porta Settimiana: Piazza Scorsca Cavalli. 10 c. Every 15 minutes till 7.30 P.M.

25. Piazza S. Pantaleo: Piazza Venezia: Foro Traiano: Via Alesandrina: Colosseum: St. John Lateran. 15 c. Every 10 minutes till 9 P.M.

Translator.—Schanzer, 22 Via Raffaele Cadorna.

Umbrellas and Fans.—Gillardoni, 185, Corso Umberto Primo; Motta, 12 Corso Umberto Primo.

Vegetables.—Cauliflowers, broccolo romano (sprouting), peas, lettuce, are good; tomatoes, much used in cooking, are deficient in

solidity and flavour; celery, carrots, turnips, cabbage, are inferior. Fennel-root (*finocchio*) is eaten as celery. Asparagus, grown to an enormous size, is cultivated near Castel Gandolfo and Tivoli. Artichokes come into season about Easter, and are a great resource, fried or stewed in oil *alla Giudia*. Lentils are generally to be had at the Restaurants, and *zucchetti*—a small variety of vegetable marrow.

Vocabulary † (and see p. [30]).

Watchmakers.—Haussman, 406 Corso Umberto Primo; Kohlmann, 69 Via Condotti. For repairs, Conti, 53 P. di Spagna.

Weights and Measures.—The French decimal system was adopted in Italy in 1861, and has now superseded the old Roman weights. A Roman pound is one-third of a kilo.

The unit of length is the *metro*, equal to the ten-millionth part of the distance from the pole to the equator, and to 3.28 English feet. The unit of weight is the *gramma* = 15.4 English grains, the *chilogramma* being about 2½ lbs.; the unit of capacity is the *litra* = 1.76 imperial pints; and the unit of land measure is the *ara*, from which is derived the *ettara* of 100 aras = 2.47 acres. The Italian mile (*miglio*) is the geographical mile, about 2000 yards.

To turn metri into yards, add one-tenth.

A *barile* (barrel) of wine contains 20 fiaschi, of about 2½ litres, say 45 litres.

A *boccale* (2 litres) = 1½ Eng. quarts.

Wine.—The slopes of the Tusculan and Alban hills produce some of the best wines in Italy. The white wine of Frascati is light, sparkling, and rather sweet, and more in request than the red, which comes to greater perfection at Grotta Ferrata, and is better still at Marino. The wine of Albano is not so much esteemed as that of Genzano and Velletri; but Civita Lavinia, situated between the two latter towns, produces finer qualities, both of red and white wine, than any other locality on that whole range of vine-covered hills. Unfortunately, the wines of the province of Rome rarely keep, or bear exportation. Even bottling spoils them, and they should always be protected from the air by a layer of cotton wool and a thin surface of oil.

Other Italian wines which are for sale at Rome have suffered from travelling, and also are more liable to be adulterated. The best of them are Orvieto and Montefiascone, white; and the red wines of Tuscany, such as Chianti and Montepulciano.

Wine Merchants.—Cappocelli, 21A Via Condotti; Burnel et Guichard, 115 Via Frattina; Jacobini, Piazza di Pietra 64; Pellegrini, 61 Via Merulana, for the Marsala of Florio & Co.; Unione Militare, Pal. Giorgi, Via in Lucina.

LANGUAGE.

Those who have some knowledge of Latin will find no difficulty in acquiring a sufficient acquaintance with colloquial Italian.† For teachers, see Directory, p. [18]. The following dishes will be met

† See "Murray's Handbook of Travel Talk," English, French, German, and Italian. 20th edition. 16mo. Price 3s. 6d. (London: Edward Stanford.)

wish in a restaurant (*trattoria*); those marked with an asterisk are recommended.

**Alla cacciatora*, with piquant sauce.

Acciughe, anchovies.

Aceto, vinegar.

Acido, sour.

Agnello, lamb or kid.

**Ai ferri*, broiled.

Alla Genovese, with rich sauce.

Alla Milanese, fried in bread crumbs.

Animelle, sweetbread (not good).

Anitra, duck.

Antipasto, hors d'oeuvre.

Arancio, orange.

Arrostato, roast.

Asparagi, asparagus.

Ben cotto, well done (*meno*, less; *più*, more; *poco*, little; *troppo*, too much).

Bistecca, beef steak.

**Bracciola*, large cutlet.

Buon mercato, cheap.

Burro, butter.

Caffè nero, black coffee.

Caffè e latte, coffee and milk; *diviso*, served in separate jugs.

Cameriere, waiter.

**Capretto*, kid.

Carciofi, artichokes.

Caro, dear.

Castagna, chestnut.

Cavolfiori, cauliflower.

**Cefalo*, grey mullet.

Cervelli, brains.

**Cinghiale*, wild boar.

Colazione, luncheon.

Conto, bill.

Costoletta di manzo, large slice of broiled beef.

Dolce, pudding or sweets.

Fa piacere, please.

Fagiolini, French beans.

Favorisca, be so kind.

Fegato, liver.

Fichi, figs.

Finocchio, fennel.

Formaggio, cheese.

Fragola, strawberry.

Frittata, omelette.

Fritto, fried.

Frutta, fruit.

Funghi, mushrooms.

Gelato, ice (sweet).

Ghiaccio, rough ice.

Giornale, newspaper.

Gnocchi, farinaceous dish flavoured with cheese, and made of the finest flour.

Granita, water ice.

In umido, stewed.

Insalata, salad.

Lampone, raspberry.

Legumi, vegetables.

**Lenticchie*, lentils.

Lesso, boiled beef (not good).

Limone, lemon.

Majale, pork.

Manzo, beef.

**Maritozzo*, bun.

Mela, apple.

Merluzzo, whiting.

Mi dia, give me.

Mi faccia il piacere, do me the favour.

Minestra, broth.

Montone, mutton; generally poor.

Olio, oil.

Ostrica, oyster.

Padrone, landlord.

Pagare, to pay.

Pane, bread.

Pasta, small cake, slice of.

**Pastine in brodo*, broth with any kind of macaroni in it (*capellini*, vermicelli; *cappelletti*, little hats).

Patate, potatoes.

Pepe, pepper.

Pera, pear.

Pesca, peach.

Pesce, fish.

Più presto possibile, as soon as you can.

Pollo, fowl.

Pomodoro, tomato.

Pranzo, dinner.

Presciutto, ham (generally uncooked).

Prezzo fisso, fixed price.

**Quaglia*, quail.

Quanto tempo ci vorrebbe, how long will it take?

Ravanello (radice), radish.

Risotto, rice, flavoured with cheese and saffron.

Sale, salt.

**Scoloppini*, little cutlets.

Senape, English mustard (*Mos-tarda Inglese*).

Soglia, sole.

Sgombro, mackerel.

**Spaghetti al pomodoro*, macaroni with tomato sauce.

Spezzato di vitello, scraps of veal—a sort of hash (not good).

Spinaci, spinach.

**Stracchino*, cream cheese.

Stufatino, hash or stew.

Tacchino, turkey.

Tordi, thrushes (or any small birds).

Torta, tart.

Triglia, red mullet.

Trota, trout.

Uccellini, little birds.

Uova, eggs.

Uve, grapes.

Verdura, green vegetables.

Vino nero (rosso), red wine (bianco, white; *asciutto*, dry; *sincero*, pure; *vecchio*, old; *nuovo*, new; *buono*, good; *squisito*, delicious; *cattivo*, bad).

Zucchero, sugar.

**Zucchini*, small vegetable marrows.

**Zuppa Santa*, soup full of cabbage and rice.

Zuppa Inglese, a favourite sweet, but a strange misnomer, as it is neither soup nor English. It bears some distant resemblance to tippy cake or trifle.

**Zuppa alla marinara*, soup with various kinds of fish.

CLIMATE.

Notoriously pestilential throughout the Middle Ages, and still very unhealthy during the greater part of the nineteenth century, Rome is now one of the healthiest large towns in the world. The Police regulations in all matters concerning the general health have been carefully drawn up, and the various improvements thus effected have diminished the death rate in a remarkable degree. This stood in 1875 at 42 a thousand, and it is now about 17.

The water in Rome is excellent, and may be drunk abundantly without fear. It never causes typhoid or other specific disease. To some few persons its hardness and astringency, owing to the presence of lime, causes inconvenience; but this difficulty may be met by boiling the water, which then deposits much of its lime. A less economical method is to drink *Salutaris Water*, which is made in Rome, the lime being all removed by distillation.

The weather is very variable. It sometimes happens that weeks or even months pass without a cloud in the sky; while in other seasons a considerable number of wet days may occur in succession.

The climate of Rome is usually described as sedative, and it is certain that visitors sleep better there than in most other places. Persons with irritable throats, and delicate bronchial mucous membranes, or patients in early stages of consumption, undoubtedly experience relief from this cause. The *Tramontana*, or north wind, when not too violent, is invigorating. Its moisture has been deposited in passing over snowy heights and ice-fields, and it blows cold, but dry. The *Scirocco*, or south-west wind, is, on the other hand, so moisture-laden as to cause very unpleasant feelings of languor and depression. During the latter half of Nov. and throughout Dec. the two not unfrequently blow on alternate days, and the weather is then very

changeable. Jan. and Feb. are usually drier months, and in most years, after the middle of Feb. the winter is practically over, though a few cold days at intervals may occur. From this time until May the climate is far pleasanter than on the Riviera, where the east winds of Spring are so often treacherously keen.

The death-rate is heaviest among the natives in the winter. Rome becomes really healthy to the Romans in April, May, and June, when visitors run away. During these months it is always cool in the forenoon and after five o'clock, and the climate is most enjoyable. From July 1st until the fall of the October rains the heat is very trying; but from the 15th Oct. to the 15th Nov. is one of the healthiest and pleasantest months in Rome.

The mean temperature ranges between 45° and 50° Fahr., which is 10° warmer than London. The diurnal range of temperature is, however, greater than in England. Fogs are rare, and are soon dispersed by the sun. Frosts are more common, but the thermometer does not fall below 25° Fahr., unless in an exceptional season, and it seldom happens that more than two or three days of frost occur together. Snow falls in most winters, sometimes for a few minutes only, more often for an hour or two. Occasionally it lies for a part of the day, and in rare instances may perhaps remain unmelted for two days, or even three.

The clothing taken to Rome should be the same as that which is worn in England, with an addition of some lighter garments. Strangers are unusually susceptible to the peculiar quality of the cold weather in Rome. They should be careful to select rooms upon which the sun shines, and which are furnished with stoves and carpets.

In all places where the difference between sun and shade temperature is great, there is risk of catching a sudden chill; and in Rome especially, where there are constant temptations to enter a cold church or gallery while heated after walking, the danger is considerable. If the term 'Chill Fever,' suggesting the source of the complaint, be borne in mind, and the precaution be taken of carrying a light shawl or overcoat, to be put on when entering a cold building, the danger may be practically overcome. For the same reason, it is better to drive to a church or gallery, and walk home. A good luncheon, and a short rest after it, very materially decreases the risk of catching a chill at sunset; but as the radiation after a cloudless day is very intense, an additional wrap should always be at hand as the evening approaches. It is to the neglect of simple precautions such as these, and to the liberties which a strong man thinks he may take with himself in a foreign climate, that the contraction of Chill Fever is most invariably due.

HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged or endowed with more princely liberality. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome—a form which contributes to good ventilation, while it permits bed-ridden patients to witness the celebration of the

Mass. The largest Roman hospital is the new *Policlinico*, see p. 368. Under the charge of foreigners is the

German Protestant Hospital, founded by subscriptions, chiefly at the instigation of the late Chev. Bunsen, on Monte Caprino. It is under the protection of the German Embassy, and occupies a floor in a large building overlooking the Forum. See *Nurses*, p. [22].

Roman British Relief Fund.—1. To assist in forwarding to England destitute British subjects. 2. To grant them temporary relief in cases of sickness or distress. 3. To assist British-born females residing in the city or its immediate neighbourhood, who may be in absolute want from sickness or other causes.

Relief is granted without reference to the creed of the recipient.

PATRON: The British Ambassador. **PRESIDENT:** The First Secretary of Embassy. **HON. SECRETARY:** The British Consul, 20 Via Condotti.

ITINERARY.

For detailed statement of the hours and terms of admission, see pp. [34], [35].

Most of the Museums close at three. The Forum, Palatine, Colosseum, Baths of Caracalla, Catacomb of Calixtus, close at dusk. All churches are shut between 12 and 3, except the seven pilgrimage churches—St. Peter's, St. Paul's, St. John Lateran, S. M. Maggiore, S. Lorenzo, S. Croce, and S. Sebastiano.

With the help of a cab the best part of Rome may be "done" in five days.

1. Morning.—Forum Romanum and Sacra Via, Mamertine Prison, Column of Trajan.

Afternoon.—Palatine Hill, Colosseum, Arch of Constantine.

2. Morning.—St. Peter's, Vatican Sculptures (at least four hours).

Afternoon.—St. John Lateran, Cloisters, Scala Santa, S. M. Maggiore.

3. Morning.—Sistine Chapel and Vatican Paintings (at least four hours).

Afternoon.—Baths of Caracalla, Columbaria in Vigna Codini, Catacomb of Calixtus, Tomb of Cecilia Metella.

4. Morning.—Capitoline Museum, Conservatori Museum, Tower of Capitol, Monument to Victor Emanuel.

Afternoon.—Column of Marcus Aurelius, Pantheon, Museo Borghese, Pincian Hill.

5. Morning.—S. Lorenzo, Museo Nazionale delle Terme.

Afternoon.—General drive: Corso, Piazza del Popolo, Castle of St. Angelo (exterior), Piazza of St. Peter's, to S. Pietro in Montorio off the Janiculum (panorama), on to St. Paul's. On return, Protestant Cemetery.

If the visitor has ten days he will more than double the enjoyment of the above hurried and strenuous programme, by devoting a whole day to what is here supposed to be accomplished in a morning or an afternoon. He will then also be able to make sure of not missing such celebrities as the Fountain of Trevi, the Piazza di Spagna, the Piazza Bocca della Verità, the Porta Maggiore. He may also be able to include

[Rome.]

d

	Sun.	Mon.	Tues.
CLASSIC.			
Baths of Caracalla	10-dusk.	9-dusk.	9-dusk.
Titus . . . . .	..	9-dusk.	9-dusk.
Castle of S. Angelo	10-1	10-4	10-4
Colosseum, Upper Galleries	10-dusk.	9-dusk.	9-dusk.
Forum Romanum	10-dusk.	9-dusk.	9-dusk.
Forum of Trajan . . . . .	..	9-dusk.	9-dusk.
Hadrian's Villa, Tivoli	9-dusk.	9-dusk.	9-dusk.
Palatine Hill	10-dusk.	9-dusk.	9-dusk.
Tabularium and Tower of Capitol . . . . .	..	10-3	10-3
Tombs on Via Latina . . . . .	..	9-dusk.	9-dusk.
CATACOMBS.			
S. Agnese	9-11.30	9-11.30	9-11.30
S. Callixtus	8-4	8-4	8-4
S. Domitilla	9-dusk.	9-dusk.	9-dusk.
Jewish	9-4	9-4	9-4
S. Sebastiano	9-dusk.	9-dusk.	9-dusk.
GALLERIES AND PAINTINGS.			
Arte Moderna	10-1	9-3	9-3
Barberini . . . . .	..	10-4	10-4
Borghese	10-1	10-4	10-4
{ Oct. to Feb. }	10-1	12-6	12-6
{ Mar. to Sep. }	10-1	12-6	12-6
Colonna . . . . .	..	10-3	10-3
Conservatori	10-1	10-3	10-3
Corsini (Arte Antica)	10-3	9-3	9-3
Doria . . . . .	..	10-2	10-2
Farnesina . . . . .	..	10-3.30	10-3.30
Pallavicini (Rospigliosi) . . . . .	..	10-3	10-3
S. Luca . . . . .	..	10-3	10-3
Vatican:			
Sixtine Chapel, Stanze of Raphael	..	10-3	10-3
and Picture Gallery . . . . .	..	..	10-3
Loggia of Raphael, Chapel of	..	..	10-3
Nicholas V. . . . .	..	..	..
Galleria del Candelabri, and Ra-	..	..	..
phael's Tapestries . . . . .	..	..	..
MUSEUMS.			
Antiquarium . . . . .	..	9-12; 2-6	9-12; 2-5
Artistico Industriale . . . . .	..	9-2	9-2
Capitoline	10-1	10-3	10-3
Conservatori	10-1	10-3	10-3
Gessi	10-12.30	10-4	10-4
Kircherian	10-1	10-3	10-3
Lateran, Christian (Sacro) . . . . .	..	10-3	10-3
— Pagan (Profano) . . . . .	..	10-3	10-3
Nazionale delle Terme	10-1	10-4	10-4
Papa Giulio (Etrusco)	10-1	9-3	9-3
Vatican:			
Appartamenti Borgia, and Egyptian	..	..	10-3
Museum . . . . .	..	10-3	..
Etruscan . . . . .	..	10-3	10-3
Library . . . . .	..	10-3	10-3
Sculpture . . . . .	..	10-3	10-3
PALACES AND VILLAS (and see GALLERIES).			
Pamphili (Doria); Park . . . . .	..	2-dusk.	..
Madama . . . . .	..	..	2-dusk.
Mattel† . . . . .	..	..	..
Medici . . . . .	..	..	..
Quirinal†	1-4	..	..
Umberto Primo (Borghese); Park	8-dusk.	8-dusk.	8-dusk.
St. Peter's Dome† . . . . .	..	8-11	8-11

† Parneseo, Monday, 11-12, Via Ara Coeli 43.

Wed.	Thurs.	Fri.	Sat.	
9-dusk.	9-dusk.	9-dusk.	9-dusk.	1 lira; Sun. free.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	50 c.
10-4	10-4	10-4	10-4	1 lira; Sun. free.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	50 c.; Sun. free.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	1 lira; Sun. free.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	Free (gratuity).
9-dusk.	9-dusk.	9-dusk.	9-dusk.	1 lira; Sun. free.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	1 lira; Sun. free.
10-3	10-3	10-3	10-3	50 c.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	Free (gratuity).
9-11.30	9-11.30	9-11.30	9-11.30	Free (gratuity).
2-dusk.	2-dusk.	2-dusk.	2-dusk.	1 lira.
8-4	8-4	8-4	8-4	1 lira.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	1 lira.
9-dusk.	9-dusk.	9-dusk.	9-dusk.	Free (gratuity).
9-3	9-3	9-3	9-3	1 lira; Sun. free.
10-4	10-4	10-4	10-4	1 lira.
10-4	10-4	10-4	10-4	1 lira; Sun. free.
12-6	12-6	12-6	12-6	1 lira.
10-3	10-3	10-3	10-3	50 c.; Sun. free.
10-3	10-3	10-3	10-3	1 lira; Sun. free.
9-3	9-3	9-3	9-3	Free (gratuity).
10-3.30	10-3.30	10-3.30	10-3.30	1 lira.
9-3	9-3	9-3	9-3	Free (gratuity).
10-3	10-3	10-3	10-3	1 lira.
10-3	10-3	10-3	10-1	Free.
..	..	10-3	..	Free.
10-3	..	..	..	Free.
9-12; 2-5	9-12; 2-5	9-12; 2-5	9-12; 2-5	50 c.
9-2	9-2	9-2	9-2	Free.
10-3	10-3	10-3	10-3	50 c.; Sun. free.
10-3	10-3	10-3	10-3	50 c.; Sun. free.
2-5	..	2-5	..	Free (gratuity).
10-4	10-4	10-4	10-4	1 lira; Sun. free.
10-3	10-3	10-3	..	1 lira.
..	10-3	..	10-1	1 lira; Sat. free.
10-4	10-4	10-4	10-4	1 lira; Sun. free.
9-3	9-3	9-3	9-3	1 lira; Sun. free.
..	..	10-3	..	1 lira.
..	10-3	..	..	Included in sculpture.
10-3	10-3	10-3	9-12	Free (gratuity).
10-3	10-3	10-3	9-12	1 lira; Sat. free.
..	..	2-dusk.	..	Free
..	..	..	9-dusk.	Free (gratuity).
..	2-dusk.	..	..	Free (gratuity).
8-12	..	..	8-12	Free (gratuity).
2-dusk.	..	..	2-dusk.	Free (gratuity).
8-dusk.	1-4	..	..	Free (gratuity).
8-11	8-dusk.	8-dusk.	8-dusk.	Free.
8-11	8-11	8-11	8-11	Free (gratuity).

the Doria Gallery, and the churches of S. Clemente, S. Agnese fuori, S. M. del Popolo, and S. Pietro in Vincoli.

The more important of the remaining sights are the following:—

Museums.—Vatican (portions not already mentioned), Lateran (Pagan), Lateran (Christian), Kircherian, Baracco, Papa Giulio, Antiquarium.

Galleries.—Vatican (if not already seen), Barberini, Rospigliosi, Colonna, Corsini, Academy of St. Luke, Galleria d'Arte Moderna.

The *Churches* not already mentioned may be divided into two categories:—

1. S. Alessio, S. M. degli Angeli, Ara Coeli, S. Cecilia, S. M. in Cosmedin, S. Croce, SS. Giovanni e Paolo, S. Gregorio, S. M. sopra Minerva, S. Prassede, S. Pudenziana, S. Sabina, S. Sebastiano, S. Stefano Rotondo, S. M. in Trastevere.

2. S. M. Aventina, SS. Cosma e Damiano, S. Crisogono, S. Francesca Romana, the Gesù, S. Giorgio in Velabro, S. Marco, S. Martino ai Monti, S. Onofrio, S. Pietro in Montorio, SS. Quattro Coronati, S. Saba.

Palaces and Villas.—Farnesina, Quirinal, Doria-Pamphili, Medici, Madama, Mattei, Spada.

Classic.—Castle of St. Angelo, Baths of Titus, Remains of Forum of Nerva, Temple of Mars Ultor, Tombs on the Via Latina, Walls of Servius Tullius, Walls of Aurelian, Porticus of Octavia, Theatre of Marcellus, Janus, Monte Testaccio.

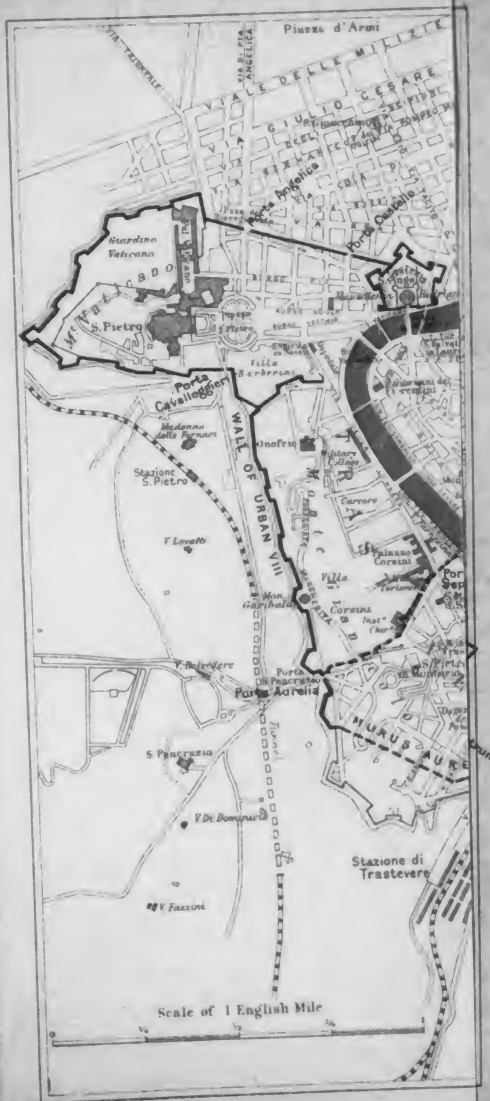
Miscellaneous.—Piazza Navona, Pasquino, Torre delle Milizie, Pal. Farnese, Fontana Paolina.

In the Campagna.—Tre Fontane, Hadrian's Villa, Tivoli, Frascati and Tusculum, Albano and Nemi, Subiaco, Ostia, Veii, Porto d'Anzio.

The National Museums, and also such National Exhibitions as the Forum, Hadrian's Villa, &c., are open on Sundays (free); but closed on the following days of public festivals: Jan. 1, 6, 8, Easter, Ascension, first Sunday in June, Corpus Domini, June 29, August 15, Sept. 8, 24, Nov. 1, 11, Dec. 8, 25. The Vatican and private collections are closed on Sundays, and also on the following ecclesiastical feasts: Jan. 1, Feb. 2, March 19, 25, Easter, Pentecost, Ascension, Corpus Domini, June 24, 29, August 15, Nov. 1, Dec. 25, 27. For explanation of these dates, see *Festivals*.

[illegible]

Stanford's Geog^y Estab^t London.



INTRODUCTION.

TOPOGRAPHY.

ROME is situated nearly in the centre of the Campagna, that undulating tract of territory which lies between the Sabine Apennines, the Latin and Ciminian ranges of volcanic hills, and the Tyrrhenian Sea. Its geographical position, at the Observatory of the Collegio Romano, is lat. $41^{\circ} 53' 52''$ N., long. $12^{\circ} 28' 40''$ E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ponte S. Angelo, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast.

On the left bank of the Tiber are the *Seven Hills*, at a height varying from 120 to 180 ft. above the river. They are the Palatine, the Aventine, the Capitoline, the Esquiline, the Caelian (*montes*), and the Quirinal and Viminal (*colles*). The Palatine was inhabited before the supposed era of Romulus (b.c. 753); and the Capitoline was occupied by the Sabines. The marshy ground between these two hills, afterwards famous as the *Forum*, was originally the meeting place of the two rivals, the Romans and the Sabines. The Palatine from its square shape was called *Roma Quadrata*. It had two summits, called *Germalus* and *Palatium*. The Capitoline also had, and still has, two summits, the *Arx* and *Capitolium*. When settlement had extended over the seven hills they were enclosed, in the reign of Servius Tullius, by fortified walls, remains of which still exist. A larger area was enclosed in A.D. 272 by the Emperor Aurelian as a defence against barbarian invasion. With the exception of the Mausoleum of Hadrian, and the Circus of Nero, and of a portion of the Janiculum, the Rome of the Republic and early Empire was confined to the left bank of the Tiber.

On the right bank grew the Christian settlement, which after the depredations of the Saracens in A.D. 846 was enclosed by fortifications by Pope Leo IV., in 853, thus forming the Leonine City or Borgo. Urban VIII. in 1642 extended the Leonine area and carried his wall southwards along the ridge of the Janiculum.

Until 1870 the inhabited area of modern Rome lay within the walls of Aurelian on the left bank, and of Urban VIII. on the right; but since Rome has once more become the capital, the population has increased from 226,000 to over 500,000 and has overflowed beyond the walls. New suburbs have arisen in the Prati near the Vatican, and also outside the Porta del Popolo, the Porta Salaria, the Porta Pia and the Porta San Lorenzo. During the building mania these districts were laid out with streets of hideous, badly planned, and worse built houses, many of which remained long untenanted, and even unfinished. At the same period many old villas, inside the walls, were

[Rome.]

destroyed, and their beautiful grounds covered with speculative buildings. But the growth of population did not justify these extravagant preparations, and a severe financial crisis ensued which affected the nobility and all classes. (See 'Don Orsino,' by F. Marion Crawford.) There has now been a great improvement. The older buildings are occupied, and new houses of a much superior class have been erected.

Inside the walls the chief street is the *Corso* (officially styled the *Corso Umberto Primo*) which stretches from the *Porta del Popolo* on the N. to the *Piazza Venezia* in the *Corso Vittorio Emanuele* on the S., passing, about its centre, through the *Piazza Colonna*. In the portion of Rome to the E. of this central point are the principal hotels and lodgings patronised by strangers; to the W. are the poorer and narrower streets; and to the S. the chief remains of classic Rome.

The best general views of Rome may be obtained from the Pincian or the Janiculan hills, the dome of St. Peter's, the campanile of S. Maria Maggiore, and the tower of the Capitol.

THE TIBER.

The Tiber (Italian, *Tevere*) derives its name from a tradition that Tiberinus, King of the Albans, or, according to other versions, of the Etruscans, was drowned in its waters. The ancient Roman sculptors represented the Tiber as a majestic bearded old man, crowned with laurel, holding a cornucopia, and reclining, supported by the traditional wolf and twins. It received the epithet of *flavus* from its muddy yellow colour.

Vidimus *flavum* Tiberim retortis

Littore Etrusco violenter undis

Ire dejectum monumenta regis

Templaque Vestae.

HORACE, *Od. I. ii. 13.*

Hunc inter fluvio Tiberinus amoeno

Vorticibus rapidis et multa *flavus* arena

In mare prorumpit.

VERGIL, *Aen. vii. 30.*

The Tiber rises on the higher slopes of Monte Coronaro (4000 ft.) nearly due E. of Florence, 12 m. N. of Pieve S. Stefano, on the opposite side of the ridge which gives birth to the Arno, at the height of 3850 ft. above the sea. It reaches Rome after a course of 210 m., 80 of which are navigable, and flows into the sea 22 m. lower down. It is fed by forty-two streams, of which the largest are the *Anio* and the *Nera*. The course of the Tiber through Rome comprises three remarkable curves, and is about 3 m. in length, during which its fall is $3\frac{1}{2}$ ft. The new quay walls enclose the river during its course through the city in a bed of the uniform breadth of 109 yds., excepting at the approaches to the Islands, where it is nearly double as broad. The Tiber is crossed by eleven bridges, not including the *Ponte Molle* (outside the walls), six of which are entirely modern.

The depth of the Tiber in Rome is from 20 to 26 ft., representing the average heights of its surface above the level of the Mediterranean, measured by the hydrometer at the Port of Ripetta. This is increased by floods after a long course of heavy rain to 40 ft., at which elevation the water formerly overflowed the river banks, but is now restrained by massive embankments of travertine. From the first traditional flood, when Romulus and Remus were washed under the rocks of the Palatine, there have been 132 inundations, the last of which was in

1870. The flood of 1598 was the worst on record, the river rising to a height of 62 ft. A boat went ashore in the Piazza di Spagna, under the Pincian Hill. From the time of Augustus successive Emperors made efforts to stop these calamities by the construction of embankments and by shortening the bed of the river between the city and the sea.

From the foundation of Ostia by Ancus Martius to the construction of Trajan's port (743 years) the coast-line at the mouth of the Tiber advanced 1045 yards. The yearly average increase of fluvial deposit at the natural mouth of the delta at Ostia is now ten yards; that at the artificial mouth at Fiumicino $8\frac{1}{2}$ yards.

In comparing the present with the ancient aspect of the Tiber in Rome, and between the city and the sea, the solitude and desolation of its banks now contrast strongly with the appearance it must have presented when the commerce of the world covered it with ships, and the splendours of Imperial courts adorned it with floating pageantries. Even during the middle ages, and the reigns of many Popes, the Tiber continued to be used by sovereigns as a safe and commodious way of reaching or leaving the Eternal City. Such was the case with Peter II. of Arragon in 1204; with Gregory XI. coming from Avignon in 1377; with the Emp. Frederick III. in 1452; Sixtus IV. in 1483; Alexander VI., coming from Spain in 1492 to assume the Pontificate; and Pius II., who in 1464 navigated the upper branch of the Tiber on his way to Ancona to command his fleet, after declaring a crusade against the Turks. Julius II. returning from Bologna in 1507 descended the Tiber from near Civita Castellana to Rome, and Julius III. and Leo. X. frequently embarked on its yellow waters. It was the custom during many years for the Roman Pontiffs to proceed on the river in splendid galleys to the Basilica of S. Paolo; and occasionally the Tiber has aided their flight from the rebellious Romans, or received their mutilated remains. Even as late as 1848 the port of Ripetta witnessed the embarkation of the Papal Grenadiers in river steamers to Ponte Felice, for the campaign against the Austrians; and, ten years afterwards, the arrival, by the same boats, of the Irish brigade enrolled for the defence of the Holy See. From above Rome only a few barges now drop down, with cargoes of wood and wine from the Sabine provinces. The Tiber rowing clubs enliven the river with occasional regattas.

For the first 400 years after the foundation of Rome, her citizens were content to drink no other waters than those of the Tiber. Subsequently many now ruined aqueducts brought purer streams to the luxurious capital of the Roman world. When these resources were cut off by barbaric invasions and intestine wars, the Romans returned to the example of their ancestors, and for many years drank the waters of the Tiber. They were held in such repute that when Pope Clement VII. went to Marseilles in 1553 to marry his niece, Catherine de' Medici, to the Duke of Orleans, afterwards Henry II., he took with him, by the advice of his physician, Dr. Corti, a sufficient supply of Tiber water to last him until his return; and Gregory XIII., who lived till he was 80, never drank anything else, preferring it to the Acqua Vergine.

Fifty different kinds of fish, it is said, may be caught in the Tiber. About a quarter of these come up periodically from the sea, among which the sturgeon deservedly holds the first rank in point of size, sometimes attaining extraordinary dimensions.

THE RUINS.

CHRONOLOGY OF THE PRINCIPAL ANCIENT BUILDINGS.†

REGAL PERIOD.

- B.C.
753 Early Walls of the Palatine. Temple of Jupiter Stator.
715 Regia. Temple of Vesta. Capitolium Vetus. Temple of Quirinus.
641 Foundation of Ostia.
616 Temple of Jupiter Capitolinus. Cloaca Maxima. Circus Maximus begun by Tarquinius Priscus.
578 Walls of Servius. Temple of Diana on the Aventine. Temples of Fortune and Mater Matuta.
534 Temple of Jupiter Capitolinus and Cloaca Maxima finished by Tarquinius Superbus.

PERIOD OF THE REPUBLIC.

- 507 Consecration of the Capitoline Temple.
497 Temple of Saturn.
493 Temple of Ceres, Liber, and Libera.
484 Temple of Castor.
429 Temple of Apollo in the Campus Martius.
391 Temple of Juno Regina on the Aventine.
344 Temple of Juno Moneta on the Arx.
338 Rostra.
312 Via Appia. Aqua Appia.
306 Temple of Concord consecrated.
298 Capitoline Wolf cast.
294 Temple of Quirinus. Via Appia paved as far as Bovillae.
291 Temple of Aesculapius on the Island.
272 Aqueduct of the Anio Vetus.
263 First Sun-dial erected in the Forum.
220 Circus Flaminius and Via Flaminia.
205 Temple of Honour and Virtue.
195 Triumphal Arches of Stertinius.
193 Emporium.
191 Temple of Magna Mater (Cybele).
184 Basilica Porcia. Cloacae enlarged and repaired.
170 Theatre of Aemilius Lepidus. Macellum Magnum. Streets first paved.
167 Porticus Octavia.
148 Temples of Jupiter and Juno.
144 Aqua Marcia.
142 Pons Palatinus.
125 Aqua Tepula.
120 Arch of Fabius.

B.C.

- 109 Pons Milvius.
81 Capitoline Temple rebuilt.
78 Tabularium.
69 Capitoline Temple re-consecrated.
62 Pons Fabricius.
58 Theatre of Scarpus.
55 Theatre of Pompey.
50 Basilica Paulli (Aemilia).

THE CAESARS.

- 46 Forum of Julius Caesar. Basilica Julia. Naumachia in the Campus Martius.
42 Temple of Julius Caesar decreed. Rostra Julia. Curia Julia.
36 Temple of Apollo on the Palatine.
33 Aqua Julia.
30 Amphitheatre of Statilius.
29 Mausoleum of Augustus begun.
28 Eighty-two temples restored.
26 Septa Julia. Temple of Jupiter Tonans.
20 Temple of Mars Ultor.
19 Aqua Virgo.
14 Temple of Saturn rebuilt.
13 Theatre of Balbus.
11 Theatre of Marcellus.
A.D.
6 Temple of Castor rebuilt.
10 Arch of Dolabella.
12 Porticus of the Basilica Julia.
16 Arch of Tiberius.
23 Castra Praetoria.
27 Temple of Augustus.
39 Palace of Caligula.
52 Aqua Claudia and Anio Novus. Harbour of Claudius at Ostia.
55 Circus of Nero.
62 Baths of Nero.
64 Great Fire.
65 Golden House of Nero.

FLAVIAN ERA.

- 70 and 82 Capitoline Temple rebuilt.
71 Forum Pacis.
81 Colosseum and Baths of Titus opened.
94 Temple of Isis and Serapis.
96 Meta Sudans.
111 Aqueduct of Trajan.
113 Forum and Column of Trajan.
116 Baths and Triumphal Arches of Trajan.

A.D.

- 130 Temple of Venus and Roma. Pons Aelius. Mausoleum of Hadrian begun. Pantheon.
137 Hadrian's Villa.
138 Temple of Hadrian.

ANTONINE ERA.

- 141 Column of Antoninus Pius. Temple of Antoninus and Faustina.
183 Column of Marcus Aurelius.

LATER EMPERORS.

- 202 Pantheon and Porticus Octaviae restored.
203 Arch of Septimius Severus. Arch of the Goldsmiths.
216 Baths of Caracalla.
227 Baths of Alexander Severus.
242 Villa Gordiana at the Tor de Schiavi.
263 Arch of Gallienus.
271-276 Walls of Aurelian.
273 Temple of the Sun.
303 Baths of Diocletian.

CONSTANTINIAN ERA.

- 306 Basilica of Maxentius.
309 Circus of Romulus built by Maxentius.
312 Destruction of the Pretorian Camp.

A.D.

- 313 Baths of Constantine.
326 Arch of Constantine.

BARBARIAN INVASIONS.

- 402 Aurelian walls repaired by Honorius.
410 Rome taken by Alaric, by Genseric (455), and by Ricimer (472).
500 Monuments, walls, and aqueducts repaired by Theodoric.
537 Rome besieged by Vitiges, and ravaged by Totila (546).
593 Invasion by the Lombards.
608 Column of Diocletian.
663 Bronzes and other decorations carried away by Constans II.
756 Siege of Rome by Astulf.
833 Ostia restored by Gregory IV.
846 Invasion and plunder by the Saracens.
848 Leo IV. builds the Leonine suburb.
916 The Saracens defeated at Garigliano.
1084 Rome plundered by Robert Guiscard.
1241 The Mausoleum of Augustus destroyed in the war between the Pope and the Emperor.
1349 Disastrous earthquake, which destroyed many ancient buildings in Rome.

CAUSES OF DESTRUCTION.

On the adoption of Christianity as the State religion by Constantine in 324 some of the pagan temples were used as Christian churches, some for secular purposes, and the remainder were neglected, or pillaged. The sieges and sacks of the barbarians in the fifth century caused much damage to the pagan public buildings of all kinds; and from that time the citizens themselves began to make use of the valuable building materials lying about on every side, treating the pagan ruins as public quarries. The Gothic wars of the sixth century, and especially the great siege of Rome by Vitiges, caused much destruction. Belisarius employed the remains of ancient edifices in repairing the walls for his defence of the city. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. After the Goths came the Lombards, the Saracens in 846, and, worst of all, the Normans under Robert Guiscard in 1084. They burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Colosseum, and laid waste the whole of the Esquiline.

The remaining monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Colosseum, the Septizonium of Severus, the Arch of Titus, and the Janus, were seized upon by the Frangipani; the tomb of Hadrian and the Theatre of Pompey by the Orsini; the Mausoleum of Augustus and the Baths of Constantine by the Colonna; The Tomb of Caecilia Metella was converted into a fortress

† Reprinted with a few alterations, by kind permission of the author and publisher, from 'Rome and the Campagna,' by R. Burn (G. Bell and Sons).

by the Savelli and the Caetani; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. M. in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsi, and that of St. Peter by the people.

There were many severe inundations, and in 1349 a very destructive earthquake. The calamitous history of the city from the fourth century onwards had long since reduced the population to very small dimensions. After the great Schism and a return of comparative prosperity in the fifteenth century Rome began, slowly, to be rebuilt and re-peopled. The Popes had little consideration for a pagan antiquity. Such classic buildings as were not converted into fortresses were either allowed to crumble away or used for the erection of churches, the marble being burned in porphyry kilns and used as lime. As early as the 8th cent. we find Gregory III. taking nine columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres to build *S. M. in Cosmedin*. Paul II. built the Palace of St. Mark (*di Venezia*) with materials taken from the Colosseum; and Sixtus IV. in 1474 destroyed what remained of the stone piers of the *Pons Sublicius* to make cannon-balls, and swept away numerous ruins in the general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of S. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Pal. Farnese with blocks of travertine brought from the Colosseum, although he had issued a bull making it a capital offence to 'grind down' statues. Sixtus V. demolished the Septizonium of Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Caecilia Metella to construct the Fountain of Trevi, built the Pal. Barberini with materials taken from the Colosseum, and stripped the Pantheon of the sheets of bronze which had escaped the plunder of Constans II. in the 7th cent., to construct the baldacchino over the great altar at St. Peter's—an act immortalised by Pasquino in a saying which has now become almost a proverb:

Quod non fecerunt Barbari, fecit Barberini.

Paul V. removed the entablature and pronaos of the Temple of Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Maxentius to support the statue of the Virgin before the Church of S. M. Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and most of the marbles which so profusely decorate the altars have been taken from classical buildings.

THE WALLS.

The first walls were erected by Servius Tullius; their remains are still visible in many places. We shall enumerate the principal of them, starting from the l. bank of the Tiber, a little to the N. of the Ponte Rotto, and proceed to the rt. until we come to the river-bank again. Close to the river, near the back of the House of Crescentius, was the

Porta Flumentana, or river gate; and close by, under the S.W. extremity of the Capitoline hill, the *Porta Carmentalis*, so named from an altar of the nymph Carmentis, mother of Evander. Between these two was the *Porta Triumphalis*, which was probably kept shut, except on the occasion of a triumphal entry. The following are the best-preserved fragments of this celebrated rampart, raised more than five centuries before Christ, for the purpose of protecting the city against its rivals, the Sabines, the Etruscans, and the Latins:—

1 At the N.W. corner of the courtyard in front of the Pal. Caffarelli, on the edge of the so-called Tarpeian Rock.

2 Under the stables in front of the same palace.

3 On the l. side of the ascent to the Capitol from the Piazza Ara Coeli, where an inscription records the discovery of the walls in Dec. 1872.

4 Beyond 81^a Via di Marforio, the further houses having been demolished. Across this street, the ancient *Clivus Argentarius*, stood probably the *Porta Ratumena*, 'so called from the name of a charioteer in the races at Veii, who was unable to stop his run-away horses until they reached Rome, and threw him out at this gate.'—B.

In Nov. 1875, another portion of the wall was discovered under the Pal. Antonelli, during excavations for the Via Nazionale, opposite the Church of S. Catarina. This fragment is most important, as it contains one of the Servian gates, probably the *Porta Sanqualls*, constructed of massive blocks of *tufa*. It is in a nearly perfect state of preservation, having been enclosed by and partly buried under buildings apparently belonging to the end of the 1st cent., since which epoch this ancient gate was evidently disused. The *Porta Fontinalis* was named from the adjoining sacred fountains. A portion of the adjoining wall is preserved in a circular enclosure opposite the Pal. Antonelli. After this point there is a gap, because the wall ran along a rocky spur of the Capitoline hill, which was completely cut away by Trajan to make his Forum.—M.

5 In the Colonna Gardens, under the remains of the Baths of Constantine.

6 Opposite Bernini's stables in the Piazza del Quirinale, pulled down, in 1866, during the construction of the new ascent to the Quirinal palace. This was the site of the *Porta Sanqualls*, named after an adjacent Temple of Sancus.

7 In the gardens of the Quirinal, above the Piazza del Lavatore, and parallel to the *Via de' Giardini*; discovered in 1874, in laying the foundations of the royal stables.

8 About half-way up the *Via delle Quattro Fontane*. The site of the discovery is marked by a modern inscription between Nos. 15 and 16, and the walls are visible in a pit under the side-walk. Here probably was the *Porta Salutaris*, on the site of a shrine dedicated to Salus.

9 In the gardens of the Convent of S. Susanna, as described by Bartoli.

10 In the *Vigna Barberina*, or Spithöfer, where the walls have been recently destroyed. At this most N. point was the *Porta Collina*, the principal gate on the Quirinal, from which issued the *Via Nomentana*. Here, turning S.S.E., began the celebrated Agger, a huge embankment about 40 yds. wide and 25 ft. high, faced on its outer side by a massive wall, about 10½ ft. thick, and strengthened by buttresses. The lower courses of the substruction are of gigantic blocks of peperino, held together by strong clamps of iron. The upper courses consist of

smaller blocks of tufa. The Agger itself is composed of a mass of volcanic tufa and pozzolana, dug out on the spot in making the fosse, the width of which was 100 ft. at the foot of the wall. In time of pestilence, it was used for the wholesale burial of corpses, both of man and beast (see Rte. 15).

11 Remains of the rampart were discovered in the grounds of the Certosa (S. M. degli Angeli), in laying the foundation of the new Treasury, and in 1879, near the angle of Via Volturmo and Via Gaeta.

12 In lowering the Via del Macciao, near its junction with the Via Porta S. Lorenzo.

13 To the E. of the Rly. Stat., under the Monte della Giustizia, where were uncovered in 1877 the remains of the **Porta Viminalis**, which stood in the middle of the Agger.

14-18 In the *Viale Principessa Margherita*, *Via Pr. Umberto*, *Via Pr. Amedeo*, and *Via Napoleone Terzo*.

19 In lowering the Via S. Eusebio, near the Arch of Gallienus, which marks the site of the **Porta Esquilina**, at the S. end of the Agger. The remains of the walls, connecting the Agger with the l. bank of the river, appear.

20 In the Via Carlo Alberto, on a line with the Arch of Gallienus.

21 In the triangular piazza on the Via Merulana, where the Odeum of the gardens of Maecenas has been brought to light.

22 Under the *Osteria del Giardino*, near *SS. Pietro e Marcellino*. In the valley between the Esquiline and the Caelian were the **Porta Querquetulana** and **P. Caelimontana**, the latter near the hospital of S. Giovanni.

23 Under the E. wall of *SS. Quattro Coronati*, a place called in former times 'Ad Caput Africae.'

24 Under the substructions of the Villa Mattei.

25 In the lower grounds of the Convent of S. Gregorio, where are the foundations of the **Porta Capena**, and under the modern Via di Porta S. Sebastiano. Here the Agger, perhaps of earlier construction, closed the gorge between the Caelian and Aventine hills.

26 In front of S. Balbina, one of the best-preserved remains, about 30 ft. high.

27 In the Vigna Cardoni, near S. Saba. Between this and the preceding fragment was the site of the **Porta Lavernalis**.

28 At the junction of the Via S. Saba and Viale di Porta S. Paolo, where a large house is supported by the nucleus of the wall, the stone coating having been removed under Nicholas V. Here probably stood the **Porta Rauduscula**.

29 To the rt. of the road, on the way thence to S. Paolo. Here the wall is composed of large quadrilateral blocks of tufa quarried near the spot, and laid alternately long and cross ways; the portion laid open is 30 ft. high, and contains a fine arch of later date. We may assign this site to the **Porta Naevia**. The last gate is the **P. Trigemina**, between the N.W. corner of the Aventine and the river. A fragment of the wall, which must have run very near it, was discovered, in 1856, on the declivity of the Aventine overlooking the Tiber, in the gardens below S. Sabina. A fine arch in large tufa blocks with a span of about 12 ft. was also excavated near S. M. in Cosmedin in 1887.

30 The excavations in 1876 for the removal of the Monte della Giustizia, and the levelling of the soil between the Rly. Stat. and the

Finance Office, revealed in several places the existence of a second wall within and parallel to the Servian wall, from which it was separated by a space varying in width from 1 to 13 yds. This wall, formed of peperino blocks much smaller than the tufa masses of the external one, is conjectured to have supported the inner side of the Servian *agger*.

Most of these interesting specimens are still visible, but they are rapidly disappearing to make room for new buildings. It has been decided, however, that the **Porta Viminalis** and the fine specimen of the Servian wall upwards of 100 yds. long and 30 ft. high, flanking the Rly. Stat. to the E., shall be entirely preserved.

The existing Walls, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The walls on the l. bank are, with slight deviations, the same as those commenced by Aurelian, A.D. 272, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several Popes; sometimes obviously in a hurried manner and for temporary purposes. Hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction belongs. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are portions in *opus reticulatum* of the best Imperial times, such as the **Muro Torto** (Rte. 1). They have no ditch visible, but are crested with nearly 300 towers. In many parts, both on the exterior and the interior, it is evident that they are built upon earlier constructions, and in general they are only 30 ft. from the ground on the inner face, although sometimes 50 ft. on the outer. There are 20 gates belonging to the modern city, but seven of them are now walled up. They are described under the different Routes to which they belong.

A pleasant walk may be taken round the Aurelian Walls from the **Porta del Popolo** to the (8 m.) **Porta S. Paolo**, the distances being approximately as follows. It is not worth while to complete the circuit.

Porta del Popolo		Amphitheatrum Castrense	10 min.
Muro Torto	. . . 5 min.	Porta S. Giovanni	. . . 10 "
Porta Pinciana	. . . 15 "	" Metronia	. . . 20 "
" Salara	. . . 10 "	" Latina	. . . 10 "
" Pia	. . . 10 "	" S. Sebastiano	. . . 10 "
Policlinico	. . . 15 "	Bastion of Sangallo	. . . 10 "
Porta Chiusa	. . . 5 "	Porta S. Paolo	. . . 15 "
" S. Lorenzo	. . . 10 "		
" Maggiore	. . . 25 "		3 hrs.

The series is unbroken except between the **Porta Maggiore** and the **Amphitheatrum Castrense**, where it is necessary to walk for nearly $\frac{1}{2}$ m. outside the gate along the **Via Casilina** and then turn to the right. From this point to the **Porta S. Giovanni** the road is impracticable for carriages.

Circuit of the Walls of Urban VIII. on the rt. bank, from the *Piazza del Risorgimento* to the *Porta Portese*.

Piazza del Risorgimento		Monument of Garibaldi.	18 min.
View of Viaduct on the		Porta S. Pancrazio	. 4 "
Viterbo Rly.	20 min.	Viale del Re.	. 25 "
Vatican Observatory on		Porta Portese	. 3 "
the l.	10 "		
Porta Cavalleggeri	10 "		1 hr. 30 min.

AQUEDUCTS.

There were fourteen in all, with a total length 360 m., of which 304 ran underground. Several of them have been restored for modern use. The Aqua Virgo is the modern *Acqua Vergine*; the Aqua Marcia is the *Acqua Pia*; the Aqua Trajana is the *Acqua Paola*; and the Aqua Alexandrina is the *Acqua Felice*. With the exception of the Aqua Appia and the Anio Vetus, some vestiges of all still remain above ground.

1 **Aqua Appia**, the oldest aqueduct of Rome, constructed by Appius Claudius Caecus, b.c. 312, after the completion of his Appian Way. It had its source near *Rustica*, on the Via Collatina, about 5 m. from the city. In later times a branch was added to it by Augustus, named after him the *Aqua Appia Augusta*, and their united streams entered Rome near the Porta Maggiore, 27 ft. below that of the Anio Vetus, from which they were carried along the Caelian and Aventine as far as the Marmorata. This aqueduct was entirely subterranean, except about 60 yds. near the Porta Capena. Some portions of the watercourse may be seen in the quarries near the Church of *S. Saba* (Rte. 26). Total length, 6½ m.

2 **Anio Vetus**, begun by Manius Curius Dentatus, b.c. 272, and finished by M. Fulvius Flaccus, b.c. 270. It had its source near Augusta, in the valley of the Anio, 10 m. beyond Tivoli, and pursued a course of 43 m. to the walls of Rome; only about ½ m. was above ground. Besides the beautiful fragment engraved by Piranesi ('*Antiq.*' i. 10, fig. 1), the specus of the Aqueduct remained visible until 1867, at the base of the walls of Rome, near the Porta Maggiore, and exactly under the specus of the Marcian. The opening has been since walled up. In Jan. 1861, two pits, with inscribed cippi of tufa of the same watercourse, were discovered near the Rly. Stat., and five more during the year 1874, between the Stat. and S. M. Maggiore. A secondary branch, called the *Rivus Octavianus*, left the main stream about 2 m. outside the Porta Esquilina, and following the line of the Aurelian wall, reached the Aventine not far from the Piscina Publica. This specus is still visible in five different places along the walls of Rome—near the Amphitheatrum Castrense; under the Lateran Palace; under the 2nd tower E. of the Porta Metronia; between this gate and the Latina; near the Porta Latina, where are also remains of a large reservoir. Near the Stat. is a curious shaft (*puleus*), in the form of a round tower about 12 ft. high, by which workmen could descend to inspect the floor of the specus. This water was scarcely drinkable, and was chiefly employed for irrigation, or for cleansing the drains.

3 **Aqua Marcia**, brought to Rome by Q. Marcius Rex, the praetor,

b.c. 145. Its source was 1½ m. beyond Roviano, near the 37th m. on the Via Sublacensis, at the modern *Laghetto di S. Lucia*, where its temperature is 46° Fahr.—the coldest of the waters which enter Rome. It was subterranean except for the last 6 m. The arches now standing are built of peperino. Near the *Porta Furba* (Rte. 47) this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside the Porta Maggiore (Rte. 15); and near the Porta S. Lorenzo (Rte. 85). This aqueduct, after being distributed over the Caelian Hill, ended near the Porta Capena. Pliny says that the Aqua Marcia was distinguished by its purity and salubrity. It is mentioned repeatedly in the verses of Propertius and Tibullus. 'This water is still brought to Rome under the name of *Acqua Pia*, a restoration completed by Pius IX. in 1870, only a few days before the Italian army entered Rome.'—*M.*

4 **Aqua Tepula**, constructed by Cneius Servilius Caepio, and L. Cassius Longinus, b.c. 127. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian. The water was called *Tepula* (tepid) from its being slightly warm.

5 **Aqua Julia**, commenced by Agrippa, b.c. 38, and named in honour of Julius Caesar. Its source was about a mile above Grottaferata, whence it was conveyed to the piscina of the Aqua Tepula, the two channels being thence carried on the same row of arches until they merged in the line of the Aqua Marcia. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from whence it passed to the Porta S. Lorenzo (b.c. 5).

6 **Aqua Virgo**, constructed by Agrippa, b.c. 19, and still in use (see Rte. 2). It is said to be the only one of the ancient waters which never mixes along its course with any other—an additional reason for its name.

7 **Aqua Alsietina**, constructed by Augustus, on the rt. bank of the Tiber, for the use of his Naumachia, which stood near S. Francesco a Ripa. It was derived from the small *Lacus Alsietinus* (Martignano), W. of the crater of Baccano. The level of the stream (30 m. long) was the lowest in Rome, and the water was not drinkable.

8 **Aqua Claudia**, commenced by Caligula, A.D. 38, and finished by Claudius, A.D. 52. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It was nearly 46 m. in length. About 36 m. were subterranean, and the remaining 10 m. carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin outside the walls of Rome (Rte. 50).

9 **Anio Novus**, brought to Rome also by Claudius, on the same arches as the Claudia, but in a brick conduit placed over the stone specus of the latter. Its source was near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, extending 62 m., of which 52 were underground; it entered the city at a higher level than all the others, on the left bank of the Tiber. The specus may still be seen

above that of the Aqua Claudia over the arches of the Porta Maggiore, and both are worth close examination as a very noble instance of Roman masonry. The Claudian aqueduct was repaired by Vespasian, Titus, Severus, and Caracalla. The brick arches of Caracalla, strengthening the Claudian stone arches, are visible in many points on the Campagna. Nero extended this aqueduct across the Caelian to the Palatine, by a magnificent series of double concrete arches, faced with unusually neat brickwork. Later arches were built under them by Severus in 201, probably as supports after an earthquake. Near the Lateran are some arches two tiers high—the upper tier being extremely neat, in the best style of Nero's work. Near the Porta Maggiore is a fine lofty gateway for a road below this aqueduct, decorated with moulded brick impostas and short string courses—the holes for inscription slabs being still visible.

10 Aqua Trajana, constructed by Trajan A.D. 109, and derived from various sources along the hills on the W. side of the Lake of Bracciano. Its length exceeded 32 m., and its remains are well preserved in several places at *La Storta*, at *S. M. di Galera* (Rte. 59), and along the enclosure wall of the *Villa Doria-Pamphili* (Rte. 34). It was restored by Belisarius, after the Gothic siege in 537, and by some of the Popes, including Paul V., and now enters Rome on the Janiculum, under the name of *Aqua Paola* (Rte. 33). It supplies also the fountains in front of St. Peter's, and a large part of the Trastevere. This water is the least pure in Rome.

11 Aqua Alexandrina, constructed by Severus Alexander in A.D. 226 for the use of his *Thermae* in the Campus Martius. Its sources, near the Lake Regillus, 14 m. from Rome, were the same which now supply the Aqua Felice. Some beautiful and well preserved arches of the ancient aqueduct may still be seen between the Via Labicana and Praenestina (Rte. 45). This was the last-constructed of the ancient Roman aqueducts.

The following table shows the relative heights above the sea of the bottom of the channels of the aqueducts, where they entered Rome, at the Porta Maggiore:—

	Eng. Feet.		Eng. Feet.
Aqua Appia	121	Aqua Julia	191
Anio Vetus	149	Aqua Claudia	203
Aqua Marcia	173	Anio Novus	212
Aqua Tepula	182		

The *specus* was 3 or 4 ft. wide and 6 or 7 ft. high, so as to allow a man to walk along it for the removal of earth and sediment; and at intervals were vent-holes above and basins below, in which the sediment was allowed to settle. Here and there also were large reservoirs for storing up water against an emergency, such as the *Sette Sale* (Rte. 14).

At points where the aqueduct crossed a public road, a sort of minor triumphal arch was erected with an inscription recording the name of the builder or restorer, as at the *Porta Maggiore* (Rte. 15), and the *Porta S. Lorenzo* (Rte. 35).

MEDIAEVAL AND MODERN ROME.

BASILICAS.†

A pagan basilica was a secular building used like a modern Exchange for the transaction of business, and containing also accommodation for the holding of courts of law. Until the period of Constantine it had *no apse*, but was divided into nave and aisles by long rows of columns, above which rose a clerestory with windows.

Upon the establishment of Christianity as the State religion of the Empire, these buildings would still be required for secular uses, and could not therefore have been adapted for purposes of worship by the Christians, as has frequently been assumed. The most that can be said is that the obvious convenience of their form and general arrangement induced the Christian architects to imitate them.

In spite, however, of much similarity in point of structure, and the significant testimony adduced by the general adoption of the name, the true origin of the Christian Basilica, of which the apse, it must be remembered, is an all-important feature, must be sought among buildings of a very much earlier date than the period of Constantine. There existed in Pagan times a very large number of *Sodalitates* (guilds), sometimes political, but more often social, and designed for purposes of mutual succour, conference among friends, and burial of the dead. Their place of meeting was called a *Schola*, and the memorial chapel in which their members were laid to rest was a *cella*,† with an *exedra* or apsidal recess, in which friends or relations might sit at the funeral feast on its anniversary. Except at times when they became politically dangerous, these guilds and their practices were recognised as legal and protected by the State; and the Christians not unnaturally conformed themselves in large measure to the practice of these *sodalitates*, and so gave cause to the Roman authorities to apply the same laws to both.

Here probably we shall find the real source of the 4th-century Basilica. The Christians met first in private halls, and when they erected buildings for themselves, these took the form of unpretending lodgerooms or *Scholae*; they also assembled on occasions in or before the *cellae* of the cemeteries. At the end of the 3rd and in the 4th cent. larger buildings were needed, and aisles were added to the simple halls, which were now lighted in the basilican fashion. Partly as a reminiscence of the *exedrae* of the cemeteries, but chiefly as a natural consequence of the uses to which these buildings were put, they received universally an imposing apsidal termination, which gave them a marked architectural character. Accordingly there is produced from a union of all these elements the CHURCH OF THE FOURTH CENTURY, with its forecourt and fountain reminiscent of the private house, its oblong plan

† The entire question of relationship between the Christian Basilica and the Pagan building which bore the same name has been exhaustively treated by Prof. Baldwin Brown, in his highly interesting volume entitled 'From Schola to Cathedral' (Edinburgh, 1886).

† It is not meant, of course, that the *cella* was only erected as a burial-place for members of a guild. Any private individual who could pay for it might have one. The object of the guild was to place such a monument within the means of the comparatively poor,

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and tribunal or seat for the presidents derived from the primitive *schola*, its apse and 'confessio' recalling the memorial *cella* of the cemeteries, and its long rows of columns surmounted by a line of windows, exhibiting a modified form of the Roman basilica.

The idea of the Christian Basilica may be broadly sketched as follows: I. *Atrium* or Court of Entrance, surrounded with an open arcade, and having a fountain in the centre at which the faithful washed their hands before entering the Church. The Court was intended as a covered waiting hall for persons who had business with the clergy, just as the forecourt of the Roman basilica served for a crowd of stockbrokers and suitors. II. *Portico* or *Narthex*, reserved for the catechumens or penitents. III. *Nave*, usually left free, and *Aisles*—that on the rt. for men, l. for women; above the aisles were sometimes *Triforia* or galleries for the women. Towards the end of the nave stood the *Ambones* or reading desks, one for the Gospel, the other for the Epistle. IV. *Cancelli*, or railings, separating the nave from the Choir, which was restricted to the use of the clergy. Hence the modern word *Chancel*. V. The *Transept* was a subsequent addition. When it occurred, it was divided in the centre by a *Triumphal Arch*, leading to the Sanctuary, and usually covered with mosaics. VI. *Presbytery* or *Sanctuary*, elevated by steps, where stood the altar. VII. *Tribune* or *Apse*, usually triple—i.e. divided into three hemicycles. The central one contained the tribunal or episcopal chair, the one on the rt. the sacred implements, the one on the l. the sacred books.—L. VIII. *Crypt*, immediately beneath the Sanctuary; an open grating (*Fenestrella*) admitted a sight of the *Confession* or shrine of the Saint or Martyr in whose honour the Church was dedicated.

CHURCHES.

There are 352 churches in Rome, including chapels, oratories, and the four basilicas outside the walls. Of these the five patriarchal basilicas, St. Peter's, the Lateran, S. M. Maggiore, St. Paul's, S. Lorenzo, and the two specially revered churches of S. Croce in Gerusalemme and S. Sebastiano, form the seven pilgrimage churches. These are open the whole day, but all other churches are closed from 12 to 3. Many of those attached to convents are open only at an early hour, and some only on the festival of the patron saint.

PATRIARCHAL BASILICAS (so named in honour of the five patriarchs of Rome, Constantinople, Alexandria, Antioch, and Jerusalem):—

Paulus, Virgo, Petrus, Laurentius, atque Joannes;
Hii patriarchatus nomen in Urbe tenent.

S. Giovanni in Laterano.†	S. Paolo fuori le Mura.
S. Pietro in Vaticano.†	S. Lorenzo fuori le Mura.
S. M. Maggiore.†	

MINOR BASILICAS.

S. Croce in Gerusalemme.	S. Clemente.
S. Sebastiano.	S. M. in Trastevere.†
S. Agnese fuori le Mura.	S. Lorenzo in Damaso.†
SS. Apostoli.	S. M. in Cosmedin.†
S. Cecilia.	S. M. di Monte Santo.†

† With a chapter.

COLLEGIATE CHURCHES.

S. M. dei Martiri (Pantheon).	S. Angelo in Pescheria.
S. Marco.	SS. Celso e Giuliano.
S. Niccolò in Carcere.	S. Anastasia.
S. M. in Via Lata.	S. Girolamo degli Schiavoni.
S. Eustachio.	

PAROCHIAL CHURCHES.

All the above, except *S. Croce*, *S. M. di Monte Santo*, the *Pantheon*, *S. Anastasia*, and *S. Girolamo degli Schiavoni*. A Parish Church may always be recognised by its Font. The remaining thirty-six are arranged in alphabetical order:—

S. Adriano.	S. M. sopra Minerva.
S. Andrea delle Fratte.	S. M. dei Monti.
S. Angelo alle Fornaci.	S. M. in Monticelli.
S. Agostino.	S. M. del Popolo.
S. Bartolommeo.	S. M. del Rosario (Monte Mario).
S. Bernardo.	S. M. Traspontina.
S. Carlo ai Catinari.	S. M. in Via.
S. Catarina della Ruota.	S. M. Maddelena.
S. Crisogono.	S. Martino.
S. Dorothea.	SS. Pietro e Marcellino (fuori).
S. Francesco a Monte Mario.	SS. Quirico e Giulitta.
S. Giacomo al Corso.	S. Rocco.
S. Giovanni dei Fiorentini.	S. Salvatore della Corte.
S. Lorenzo in Lucina.	S. Salvatore in Lauro.
S. Lucia del Gonfalone.	S. Spirito in Sassia.
S. Marcello.	S. Tommaso in Parione.
S. M. in Aquiro.	SS. Vincenzo ed Anastasio a Trevi.
S. M. in Campitelli.	
S. M. del Carmine (Porta Portese).	

The remaining Churches belong chiefly to Religious Orders, or to Confraternities, or Guilds.

The following suburban sees and Roman Churches give titles to Cardinals:—

CARDINAL BISHOPS.

Ostia and Velletri.	Frascati.
Porto and S. Rufina.	Palestrina.
Albano.	Sabina.

CARDINAL PRIESTS.

S. Agnese fuori le Mura.	S. Calisto.
S. Agostino.	S. Cecilia.
S. Alessio.	S. Clemente.
S. Anastasia.	S. Crisogono.
SS. Apostoli.	S. Croce.
S. Balbina.	SS. Giovanni e Paolo.
S. Bartolommeo.	S. Giovanni a Porta Latina.
S. Bernardo.	S. Girolamo degli Schiavoni.

S. Gregorio.
 SS. Lorenzo e Damaso.
 S. Lorenzo in Lucina.
 S. Lorenzo in Panisperna.
 S. Marcellino.
 S. Marco.
 S. Martino.
 S. M. degli Angeli.
 S. M. in Ara Coeli.
 S. M. sopra Minerva.
 S. M. della Pace.
 S. M. del Popolo.
 S. M. Traspontina.
 S. M. in Trastevere.
 S. M. in Via.
 S. M. della Vittoria.
 SS. Nereo ed Achilleo.

S. Onofrio.
 S. Pancrazio.
 S. Pietro in Montorio.
 S. Pietro in Vincoli.
 SS. Pietro e Marcellino.
 S. Prassede.
 S. Prisca.
 S. Pudenziana.
 SS. Quattro Coronati.
 SS. Quirico e Giulitta.
 S. Sabina.
 S. Silvestro in Capite.
 S. Sisto.
 S. Stefano Rotondo.
 S. Susanna.
 S. Tommaso in Parione.
 S. Trinità ai Monti.

CARDINAL DEACONS.

S. Adriano.
 S. Agata dei Goti.
 S. Angelo in Pescheria.
 S. Cesareo.
 SS. Cosma e Damiano.
 S. Eustachio.
 S. Giorgio in Velabro.
 S. M. in Aquiro.

S. M. in Cosmedin.
 S. M. in Domnica.
 S. M. dei Martiri (Pantheon).
 S. M. in Portico (Campitelli).
 S. M. della Scala.
 S. M. in Via Lata.
 S. Niccolò in Carcere.
 S. Vito.

CHURCH FESTIVALS.

The Supreme Pontiff and Papal court may be seen attending high mass in the Sistine Chapel or in St. Peter's, on stated occasions. Adm. by ticket, generally to be obtained from the Hotel porter.

The *Diario Romano*, annually published at the Propaganda Press (60 c.), obtainable at a bookseller's, gives a list of the festivals for every day in the year in the different churches of Rome.

Moveable Feasts.

Most of the following are "stations," when the Church named is entirely lit up, the walls covered with red drapery and the relics exhibited.

Second Sunday after Epiphany.—Feast of the Holy Name of Jesus. After Vespers the Image is covered in the *Sancta Sanctorum* at the *Scala Santa*. Feast also at *S. Ignazio*, and *S. M. in Ara Coeli*.

Septuagesima Sunday.—*S. Lorenzo fuori* (crowd of peasants).

Sexagesima Sunday.—*S. Paolo fuori*.

Ash Wednesday.—*S. Sabina*, *S. Alessio*, *S. M. in Cosmedin*.

First Thursday in Lent.—*S. Giorgio in Velabro*.

First Friday.—*S. Gregorio*, *SS. Giovanni e Paolo*; *Trinità dei Pellegrini*.

First Saturday.—*S. Agostino*, *S. Trifone*.

First Sunday.—*St. John Lateran*. Women admitted on the Sundays in Lent (only) to the Chapel of the Column at *S. Prassede*.

First Monday.—*S. Pietro in Vincoli*.

First Tuesday.—*S. Anastasia*.

Second Wednesday in Lent.—*S. M. Maggiore*.

Second Thursday.—*S. Lorenzo in Panisperna*.

Second Friday.—*SS. Apostoli*.

Second Saturday.—Ordination at *St. John Lateran*.

Second Sunday.—*S. M. in Domnica*, *S. Gregorio*, *S. M. Maggiore*, *S. Prassede*.

Second Monday.—*S. Clemente*: at Vespers the lower church is illuminated.

Second Tuesday.—*S. Balbina*.

Third Wednesday in Lent.—*S. Cecilia*.

Third Thursday.—*S. M. in Trastevere*.

Third Friday.—*S. Vitale*.

Third Saturday.—*SS. Marcellino e Pietro*.

Third Sunday.—*S. Lorenzo Fuori*, *S. Prassede*.

Third Monday.—*S. Marco*.

Third Tuesday.—*S. Pudenziana*.

Fourth Wednesday in Lent.—*S. Sisto*, *SS. Nereo e Achilleo*.

Fourth Thursday.—*SS. Cosma e Damiano*. From this day the pictures of the Madonna are uncovered in all Churches until the Second Tuesday after Easter Day.

Fourth Friday.—*S. Lorenzo in Lucina*.

Fourth Saturday.—*S. Susanna*, *S. M. degli Angeli*.

Fourth Sunday.—*S. Croce*, *S. Prassede*.

Fourth Monday.—*SS. Quattro Incoronati*, *S. Girolamo della Carità*, *S. M. in Vallicella (Chiesa Nuova)*.

Fourth Tuesday.—*S. Lorenzo in Damaso*, *S. Andrea della Valle*.

Fifth Wednesday in Lent.—*S. Paolo fuori*.

Fifth Thursday.—*S. Martino*, *S. Silvestro in Capite*.

Fifth Friday.—*S. Eusebio*, *S. Bibiana*.

Fifth Saturday.—*S. Niccolò in Carcere*.

Fifth Sunday.—Passion Sunday. *St. Peter's*. Circular Chapel of Bramante open daily for three weeks at *S. Pietro in Montorio*. Paintings in all churches covered up till Easter. *S. Prassede*.

Fifth Monday.—*S. Crisogono*.

Fifth Tuesday.—*S. Ciriaca*, *SS. Quirico e Giulitta*.

Sixth Wednesday in Lent.—*S. Marcellino*.

Sixth Thursday.—*S. Apollinare*.

Sixth Friday.—*S. Stefano Rotondo*.

Sixth Saturday.—*S. Giovanni a Porta Latina*. Image uncovered in the *Sancta Sanctorum* at the *Scala Santa*.

Holy Week. Palm Sunday.—*St. John Lateran*, and *St. Peter's*: Mass at 10 a.m., procession and blessing of Palms. *S. Niccolò da Tolentino*: Armenian rite, at 8, 10, and 4. *S. Prassede*.

Monday.—*S. Prassede*.

Tuesday.—*S. M. del Popolo*, *S. M. Campitelli*, *S. Prisca*, *S. Prassede*.

Wednesday.—*S. M. Maggiore*: the Cardinal Penitentiary assists. 'Tenebrae,' about two hours before Ave Maria in all churches. Altars stripped and lights put out. Best music at *St. John Lateran*. Relics exposed at *St. Peter's*.

Thursday.—*St. John Lateran*. After vespers the Cardinal Penitentiary assists at *St. Peter's*. At *St. John Lateran* and *St. Peter's* the Oil is blessed and the Chrism consecrated at 10.15; procession to the Sepulchre at 11, and exposure of relics. 'Tenebrae' as on previous day. Washing of the High Altar, at Ave Maria, at *St. Peter's*. At *S. M. Egiziaca* an imitation of the Sepulchre at Jerusalem is shown.

Good Friday.—*S. Croce*: the Cardinal Vicar assists; Mass at 10.15, followed by exhibition of relics. At *St. John Lateran* and *St. Peter's*, Mass at 9.30, followed by exhibition of relics. At many churches the 'Three Hours of Agony' begin at mid-day. 'Tenebrae' at *St. John Lateran* and *St. Peter's* as on previous days. The Cardinal Penitentiary assists at *St. Peter's*. The Sorrows of Mary at *S. M. sopra Minerva*, half an hour after Ave Maria—at *S. Marcello* one hour after Ave Maria—at *S. Pietro in Vincoli* from Ave Maria for three hours.

Saturday.—*St. John Lateran*. The Cardinal Vicar officiates. Blessing of the fire at 7.15; procession to the Baptistery at 9; followed by Mass and Ordination, which last till mid-day. Lighting of the Holy Fire at all churches 6 to 8 a.m.

Easter Day.—Mass at 10 or 10.30, followed by exhibition of relics, at *S. M. Maggiore* (station), *St. Peter's*, *St. John Lateran*, *S. Prassede*, and many other churches: at *S. Atanasio* in the Greek rite: at *S. Niccolò da Tolentino* in the Armenian rite.

Easter Monday.—*St. Peter's*, *St. John Lateran*, *S. Prassede*.

Easter Tuesday.—*S. Paolo fuori*.

Wednesday in Easter week.—*S. Lorenzo fuori*.

Thursday.—*SS. Apostoli*.

Friday.—*Pantheon*, *S. M. sopra Minerva*.

Saturday.—*St. John Lateran*.

First Sunday after Easter.—*S. M. in Trastevere* (exposure of relics), *S. Pancrazio*, *S. M. della Scala*.

Second Sunday.—*St. Peter's*.

Third Sunday.—*SS. Marcellino e Pietro*.

Ascension (Thursday after fifth Sunday after Easter).—*St. Peter's*.

Whit Sunday or Pentecost (seventh Sunday after Easter).—*St. Peter's*.

Whitsun Saturday.—Ordination at *St. John Lateran*.

Corpus Christi or Domini, third Sunday after Trinity.—Procession in *St. Peter's*, *S. Lorenzo fuori*, and other churches.

Third Saturday in Advent.—Ordination at *St. John Lateran*.

January.

1. Feast of the Holy Name of Jesus in the *Gesù* and *S. M. sopra Minerva*. The *Veni Creator* is sung in all the churches.

5. Eve of Epiphany. 3.30 p.m., Blessing of the water at *S. Atanasio* in the Greek rite. 3.30 p.m., Blessing of the water at *S. Andrea della Valle* in the Latin rite.

6. Epiphany. *S. Atanasio*, Greek rite, 9.30 a.m. *S. Andrea della Valle*, 9.30 a.m. For eight days Mass in an Oriental rite. At 11 a.m. sermon every day during the octave in a foreign language. Feast of the *Propaganda Chapel*.

16. *S. Marcello*.

17. *S. Antonio Abate*, patron of animals, and protector against horse accidents. Blessing of horses at *S. Eusebio*.

18. *S. Prisca*. *St. Peter's*: Exhibition of chair of *St. Peter*; Mass at 10 a.m.

20. *S. Sebastiano fuori*, *S. Sebastiano della Pallara*.

21. *S. Agnese fuori*, 10 a.m., Mass and blessing of lambs. *S. Agnese* in *Piazza Navona*, 10.30 a.m., Mass.

22. *SS. Vincenzo ed Anastasio a Trevi*; *SS. Vincenzo ed Anastasio alle Tre Fontane*.

25. Conversion of *St. Paul*. *S. Paolo fuori*, *S. Paolo alla Regola*.

26. *S. Girolamo della Carità*.

28. Apparition of *St. Agnes*. *S. Agnese fuori*; *S. Agnese in Piazza Navona*.

29. *S. Trinità dei Marti*. Exposure of relics of *Francesco di Sales*.

30. *S. Martina* (lower church illuminated).

31. *S. Clemente*. At Vespers (3 p.m.) lower church illuminated. *S. Adriano*. *S. Maria in Via Lata*.

February.

1. *S. Clemente*. At Vespers (3 p.m.) lower church illuminated.

2. Candlemas. *St. Peter's*, 10.30, Mass, Procession, blessing and distribution of candles.

3. *S. Biagio* (*St. Blaise*), protector from diseases of the throat. Blessing of the throat in *S. Biagio*, *S. M. in Trastevere* and *S. M. in Via Lata*.

5. *S. Agata in Suburra*, or *dei Goti*: the chapel of the Irish College.

6. *S. Teodoro*, *S. Lorenzo in Lucina*, *SS. Cosma e Damiano* in *Foro Romano*.

7. Feast of *S. Romualdo* at *S. Gregorio*.

8. Feast of *S. Giovanni di Matha*, founder of the Trinitarians at *S. Tommaso in Formis*, and in the Trinitarian Churches of *S. Crisogono*, *S. Carlo Q. Fontane*, and the *Trinità*.

9. Feast of *S. Apollonia*, protector against dental ailments, in *S. Agostino*, with distribution of dowries: exposure of the Saint's head in *S. M. in Trastevere*; one of her teeth in *S. Silvestro in Capite*.

11. Feast of the Seven Founders of the Servites, in *S. Marcello*: on the following Sunday in *S. M. in Via*. Feast of the Apparition at Lourdes in 1858, at *S. M. in Aquiro*.

13. Feast of the prodigious image at *S. Apollinare*.

22. *S. M. in Ara Coeli* (8.30 a.m.), *S. Salvatore in Laura*.

25. *S. Costanza*.

28. Passionist feast at *SS. Giovanni e Paolo* and the *Scala Santa*.

March.

On all the Fridays in March, Station at *St. Peter's* and exposure of relics.

7. Feast of *S. Thomas Aquinas* in *S. M. sopra Minerva*, *S. Sabina*, *SS. Domenico e Sisto* (where an arm is exposed).

8. Feast of *S. Giovanni di Dio*, at *S. Giovanni Calibiti* and *S. M. in Vallicella*.

9. Feast of *S. Francesca Romana*, protector from chest inflamma-

tion, at *S. Francesca Romana* (exhibition of the body), *S. M. Maggiore*, *S. M. in Trastevere*, *S. M. in Vallicella*, *S. Agnese* in Piazza Navona. Feast of St. Catherine of Bologna at *S. M. in Ara Coeli*.

12. Feast of St. Gregory the Great at *S. Gregorio*.

16. Feast of S. Torello, protector in child-birth, at *S. Prassede*. Feast of S. Filippo Neri in the private chapel of the Palazzo Massimo.

17. Feast of St. Patrick at *S. Isodoro*, *S. Agata dei Goti*, *S. Agostino* and *S. Silvestro in Capite*.

18. *S. Niccolò da Tolentino*.

19. Feast of St. Joseph at all his churches (*Capo le Case*, *Falegnami*, *Lungara*) and at many others.

20. Exhibition of the relic called of St. Gregory the Great in the subterranean chapel of S. Helena in *S. Croce*: women admitted to the chapel on this day only in the year.

21. Feast of St. Benedict in *S. Paolo fuori*, *S. Calisto*, *S. Ambrogio*, *S. Anselmo*, *S. Cecilia*.

25. Annunciation. *S. M. sopra Minerva*, *S. Carlo al Corso*.

31. *S. Balbina*.

April.

16. *S. M. dei Marti*, *S. Bernardino*.

19. Feast of S. Espedito, protector in difficult law suits, at *S. M. sopra Minerva*.

21. Birthday of Rome. Romulus began building the city.

23. Feast of St. George, patron saint of England, at *S. Giorgio in Velabro* (head exhibited), *S. Giorgio in Via S. Sebastiano*, *S. Silvestro in Capite*.

24. Chapel of Propaganda, *Cappucini*.

25. *S. Marco*.

26. *S. Paolo alla Regola*, *S. M. degli Angeli*, *S. Andrea delle Fratte*.

28. Feast of S. Paolo della Croce, founder of the Passionists, at *SS. Giovanni e Paolo*.

29. Feast of S. Pietro di Verona at *S. M. sopra Minerva*, where olives are blessed against lightning and tempest. At Vespers women are allowed to visit the room of St. Catherine of Siena in the Sacristy.

30. Feast of St. Catherine of Siena, protectress of Rome, at *S. M. sopra Minerva* (where lies her body): women admitted all day to visit her room in the Sacristy.

May.

1. *SS. Apostoli*.

2. *S. Atanasio* (Greek rite). *S. Giov. dei Fiorentini*.

3. Refinding of the Cross by the Empress S. Helena. Mass at *S. Croce* at 9.30 and 10.45, and exhibition of the relics of the Cross: exhibition of similar relics at *St. John Lateran* and *St. Peter's*.

4. *S. Agostino*, *S. Pietro in Vincoli*.

5. Feast of St. Pius V. in *S. M. Maggiore* (where his body lies) *S. M. sopra Minerva*, *S. Sabina* (where his room is shown), *S. M. in Vallicella* (or *Chiesa Nuova*).

6. Feast of St. John in *S. Giovanni a Porta Latina* (the place of his martyrdom), *S. Giovanni in Oilio*.

7. *SS. Vincenzo ed Anastasio a Trevi*. *S. Andrea delle Fratte*, *S. M. degli Angeli*, *SS. Quirico e Giulitta*.

8. Apparition of St. Michael: *S. Michele in Borgo*, *S. Angelo in*

Pescheria, *S. Lorenzo in Damaso*, *S. Eusebio*, *S. Giuseppe a Capo le Case*, *S. Prassede*. Feast of the translation of the Holy Image at *S. M. della Vittoria*.

12. Feast of SS. Nereo and Achilleo and Flavia-Domitilla in *SS. Nereo ed Achilleo*. *S. Pancrazio*.

14. *S. Alessio*.

16. *S. Pietro in Vincoli*, *S. M. della Pace*.

17. *S. M. dell' Anima*, *S. Lorenzo in Lucina*.

18. *Cappuccini*. Feast of S. Pudenziana in *S. Pudenziana* (where lies her body).

20. *S. Bernardino*.

23. *S. M. in Cosmedin*. *Cappuccini*. *S. Marcello* (exhibition of miraculous crucifix).

24. Commemoration of the glorious return of Pius VII. in 1814, in *S. M. sopra Minerva*, *S. Carlo al Corso*.

25. *S. Cecilia*, *S. Giov. dei Fiorentini*.

26. Feast of St. Philip Neri (founder of the Oratorians) in *S. M. in Vallicella* or *Chiesa Nuova* (where his room is shown), *S. Girolamo della Carità*, *S. Giovanni dei Fiorentini*, *S. Andrea delle Fratte*.

30. Feast of St. Ferdinand III. of Spain, in *S. M. di Monserrato*.

June.

10. Feast of St. Margaret, Queen of Scotland (1099) in *S. Andrea degli Scozzesi*, and exhibition of relics.

13. Feast of St. Anthony of Padua, Franciscan, in *St. Peter's* (Cappella del Coro), *S. Antonio di Padua*, *S. Antonio dei Portoghesi*, *S. M. in Ara Coeli*, *S. Paolo alla Regola*, *S. M. degli Angeli*.

15. *S. Onofrio*.

18. Feast of the translation of the head of St. Andrew, and exposure of the relic, in *St. Peter's*.

19. *S. Gregorio*.

21. *S. Ignazio, Gesù*, *S. Apollinare*.

22. *S. Clemente*.

23. Eve of St. John Baptist. Flowers blessed for the sick, before vespers, in *St. John Lateran*.

24. Feast of St. John Baptist in *St. John Lateran* (exposure of the heads of SS. Peter and Paul) *S. Giovanni dei Fiorentini*, *S. Giovanni dei Genovesi*, *S. Silvestro in Capite* (exposure of the head of the Baptist), *S. Pietro in Vincoli*.

25. *S. Lorenzo in Damaso*: procession after Vespers.

26. Feast of SS. John and Paul at *SS. Giovanni e Paolo*.

28. Solemn vespers at *St. Peter's*.

29. Great feast of SS. Peter and Paul. Exhibition of their heads in *St. John Lateran*, of a part of the cross of St. Peter in *S. Pietro in Vincoli*, of an arm of St. Peter in *S. M. in Trastevere*, two teeth in *S. Carlo alle Q. Fontane*. The sotterranea are visited of *S. Pietro al Carcere Mamertino*, and *S. M. in via Lata*.

30. Commemoration of St. Paul at *S. Paolo fuori*, *S. Paolo alla Regola*, *S. Paolo alle Tre Fontane*.

July.

31. Feast of St. Ignatius Loyola at the *Gesù*: his rooms are visited.

August.

1. *S. Pietro in Vincoli.*
2. *S. M. degli Angeli. S. Silvestro in Capite.*
5. Feast of the miraculous fall of snow at *S. M. Maggiore.*
10. Feast of St. Laurence, at *S. Lorenzo fuori* (where lies his body), *S. Lorenzo in Lucina, S. Lorenzo in Miranda, S. Lorenzo in Panisperna.*
15. Assumption of B. V. M. Feast in *S. M. Maggiore* and other churches.
20. *S. Bernardo, S. Croce.*
25. *S. Bartolomeo all' Isola, S. M. in Trastevere, S. Luigi dei Francesi, SS. Cosma e Damiano.*
26. *S. Pantaleo.*
29. Decollation of St. John Baptist. Feast in *St. John Lateran, S. Silvestro in Capite* (head exhibited), *S. Niccolò da Tolentino, S. Giovanni dei Fiorentini.* Feast of S. Sabina at *S. Sabina.*

September.

8. Nativity of the Blessed Virgin Mary. Feast in the *Gesù* (chapel of the Nativity, women admitted). *S. M. in Trastevere, S. M. in Cosmedin, S. M. in Vallicella, S. M. del Popolo, S. M. dell' Orto, S. M. dell' Anima, S. M. in Ara Coeli, S. M. di Loreto* (with distribution of dowries), *S. M. in Traspontina, S. M. in Via, SS. Niccolò e Biagio, S. Carlo alle Q. Fontane, S. Crisogono, S. Pantaleo.*
14. Exaltation of the Cross (A.D. 629). Feast in *S. Marcello, S. Croce, SS. Giovanni e Paolo, Scala Santa, St. Peter's* and other churches.
17. Feast of the Stigmata of S. Francis of Assisi at *S. M. in Ara Coeli* and other Franciscan churches.
21. *S. M. Maggiore.*
24. *S. Adriano.*
27. *SS. Cosma e Damiano.*
29. Feast of St. Michael at *S. Michele in Borgo, S. Angelo in Pescheria.*
30. *S. Girolamo della Carità.*

October.

4. Feast of S. Francis of Assisi at *SS. Apostoli, S. M. in Ara Coeli, S. Francesco a Ripa* (his room is shown), *SS. Cosma e Damiano, S. Giovanni dei Fiorentini.*
13. St. Edward (the Confessor) King of England (A.D. 1066).
15. Feast of S. Teresa at *S. M. della Scala* (exhibition of her right foot) *S. M. della Vittoria, S. Giuseppe a Capo le Case.* Feast of the Sacred Heart of Jesus at *S. Agnese fuori.* Feast of the B. V. of the Rosary at *SS. Marcellino e Pietro* (with solemn procession).
17. *SS. Trinità dei Monti, SS. Vincenzo ed Anastasio, S. M. della Pace.*
18. Feast of St. Luke Evangelist, at *S. Martina* (the Academy of St. Luke assists at the Mass: the lower church is lighted up), and at *S. M. in Ara Coeli, St. Peter's* (exhibition of the head), *S. M. Maggiore* (exhibition of an arm), the *Gesù* (other relics). All paintings of the Virgin ascribed to St. Luke are uncovered. The body of S. Paolo della Croce and his room are shown at *SS. Giovanni e Paolo.*
20. *SS. Trinità dei Monti.*

21. Feast of S. Orsola at *S. Ignazio, S. Andrea della Valle, S. M. in Vallicella*, and the Borghese chapel in *S. M. Maggiore.*
23. *S. Carlo alle Q. Fontane, SS. Giovanni e Paolo, S. Giovanni dei Fiorentini, S. M. delle Grazie, S. M. dell' Orazione, S. M. in Monterone, SS. Vincenzo ed Anastasio.*
24. Feast of S. Raffaele, protector of the blind, at *S. Alessio, S. Croce dei Lucchesi.*
30. *S. Ignazio.*

November.

1. Feast of All Saints at the Pantheon. At 2.30 meeting at *S. Bibiano*, and thence to the *Campo Verano*, reciting prayers for the dead.
2. Feast of all the faithful dead (All Souls) at *S. M. della Pietà in Campo Santo* at the Vatican. Burial ground at the *Cappuccini* (*S. M. della Concezione*) lighted up Nov. 2-9.
4. Feast of S. Carlo Borromeo at *S. Carlo al Corso, S. Carlo ai Catinari, S. Carlo alle Q. Fontane, S. Prassede, S. M. Maggiore, S. M. in Vallicella.*
5. Feast of S. Silvia (advocate against convulsions), mother of S. Gregory the Great, at *S. Gregorio* (chapel of S. Silvia).
8. *SS. Quattro Coronati.* Feast of all the English Saints and Martyrs at *S. Giorgio* (Piazza di Spagna).
9. *S. Teodoro. S. M. della Pietà in Campo Santo* at the Vatican, 5.30 P.M., absolution of the dead.
10. Feast of S. Andrea Avellino (protector against apoplectic fits), at *S. Andrea della Valle, S. M. del Carmine.*
11. *S. Martino ai Monti.*
12. *S. Martino ai Monti, Cappuccini, S. Carlo ai Catinari, S. Giuseppe dei Falegnami.*
13. Feast of St. Stanislaus at *S. Andrea al Quirinale*, where his room is shown. Feast in *S. M. in Ara Coeli, S. Francesco a Ripa* and all the churches of the Benedictines, Trinitarians, Basilians, and Servants of Mary.
14. Feast of all the Carmelite saints.
18. Dedication of *St. Peter's* and *S. Paolo fuori*: stations at both churches—and exhibition of relics.
19. *SS. Cosma e Damiano.*
20. *S. Carlo alle Q. Fontane* and other Trinitarian churches.
21. Solemn Vespers at *S. Cecilia.*
22. Feast of S. Cecilia at *S. Cecilia*, where lies her body, 10.30 A.M. and 3 P.M., and in *S. Carlo ai Catinari.* Illumination of lower church at *S. Clemente* at vespers. Illumination of catacombs of *S. Calixtus.*
23. Feast of *S. Clemente*: illumination of lower church.
24. *S. Giuseppe a Capo le Case. S. Crisogono.*
26. *S. Bonaventura. S. Ignazio.*
29. Feast of all the Saints of the three Franciscan orders.
30. Feast of St. Andrew Apostle at *St. Peter's, S. Pietro in Vincoli, S. Andrea della Valle, S. Andrea delle Fratte, S. Claudio, SS. Apostoli.*

December.

2. *S. Bibiana.*
3. *Gesù.*
4. Feast of S. Barbara at *S. Barbara, SS. Cosma e Damiano, S.*

Carlo ai Catinari, *S. Giovanni dei Fiorentini*, *S. M. in Traspontina*, *S. Lorenzo in Damaso*.

5. *S. Saba*.

6. *S. Niccolò in Carcere*.

7. Feast of St. Ambrose at *S. Ambrogio* and *S. Carlo al Corso*.

8. Feast of the Immaculate Conception at *S. M. in Ara Coeli*, *Trinità dei Monti*, all the churches dedicated to the Blessed Virgin, and some others. The column in the Piazza di Spagna is decorated and illuminated.

10. *S. M. di Loreto*. *S. Andrea della Valle*.

11. *S. Lorenzo in Damaso*.

13. Feast of *S. Lucia*, protector in diseases of the eye, in *S. Lucia*, *S. M. in Monte Santo*, *S. Apollinare* (crypt open), *S. Carlo alle Q. Fontane*.

14. *S. M. in Vallicella*.

21. *S. Tommaso in Formis*, *S. Tommaso in Parione*. Exhibition of the Sacred Table of the Last Supper at *St. John Lateran*.

24. Vigil of Christmas Day. Station at the altar of the Presepio at *S. M. Maggiore*: exhibition of the Sacred Cradle—vespers of the Feast at 3 p.m. Chapel of the *Sanctum Sanctorum* open after vespers at the *Scala Santa*, while the Image is being uncovered.

25. Christmas Day. Station at *St. Peter's*. At *S. M. Maggiore* procession of the Sacred Cradle at 6 a.m. (crowd of peasants) and 5 p.m.: music at 3 p.m. At *S. M. in Ara Coeli*, Mass at 10 a.m.: procession of the *Santo Bambino*, and recitations by children, continuing every afternoon till Epiphany.

26. *S. Stefano Rotondo* (crowd of peasants): *S. Lorenzo fuori*. First vespers, at 3.30 p.m., of St. John Evangelist at *St. John Lateran*.

27. Feast of St. John Evangelist at *St. John Lateran* (exhibition of the heads of SS. Peter and Paul), *S. Giovanni a Porta Latina*, SS. *Apostoli*.

28. *S. Paolo fuori*, *S. M. Maggiore*.

29. Feast of St. Thomas à Becket at *S. Tommaso degli Inglesi*.

31. Feast of *S. Silvestro* at *S. Silvestro in Capite*, where lies his body. Solemn Te Deum sung at the *Gesù* at 4 p.m. In all churches the *Ambrosian Hymn* of Thanksgiving is sung.

CAMPANILI.

The Campanili, or bell-towers, are the most unaltered features of the mediaeval churches in Rome. They rise in several stories of elegant brickwork, separated by cornices of terracotta or marble; the basement is in general plain, double the height of the others, without windows, and originally had an entrance. The upper stories (generally six) present on each side two round arches, separated by stumpy marble columns. Near the top there is sometimes a niche for a statue of the Virgin (*S. Francesca Romana*, *S. Croce*, *S. M. in Trastevere*). The surface does not appear to have been covered with stucco in any part which would have concealed the elegance of the brick construction. By way of surface ornament, however, disks of red and green porphyry, encaustic tiles, circular plaques, and even bronze, are sometimes let in among the bricks, and shine like jewels. There is some variation in the disposition of the upper lofts, that of *S. Pudenziana* being one of the

most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached; in some cases they are entirely detached (*SS. Giovanni e Paolo*), in others they stand beside the principal entrance (*S. M. Maggiore*, *S. Pudenziana*), or at the extremity of the transepts (*S. Croce* and *S. Lorenzo*). Most of the Campanili were erected between the 9th and the 13th centuries, but their exact dates are disputed. The principal and best-preserved are those of *S. M. Maggiore*, *S. M. in Cosmedin*, *S. Pudenziana*, *S. Francesca Romana*, SS. *Giovanni e Paolo*, *S. Alessio*, *S. Lorenzo fuori le Mura*, *S. M. in Trastevere*, *S. Giorgio*, and *S. Marco*. The earliest is that of *S. Prassede*, the latest *S. Spirito in Sassia*, an extremely elegant Campanile, with four tiers of double recessed arches. The three smallest are at *S. Michele in Borgo*, *S. Benedetto*, and *S. Rufina*.

CATACOMBS.

In an early Christian calendar, of a date not later than the beginning of the 4th century, we have the first record of the word Catacomb. The feast of St. Fabian is to be celebrated on the 20th January in *Callisti*, the feast of St. Sebastian on the same date in *Catacumbas*. These two localities were adjoining cemeteries on the Via Appia. That of St. Callixtus is now the most visited of any, while that of St. Sebastian, though less worth seeing, is of great historical importance. The bodies of St. Peter and St. Paul were, it is believed, originally buried close to the spots where they suffered martyrdom, now marked by the churches of *S. Pietro in Vaticano* and *S. Paolo alle Tre Fontane*. During the persecutions of the 3rd century the bodies were exhumed, and hidden in the cemetery of *S. Sebastiano in Catacumbas*. They were afterwards removed to the spots where now stand the great basilicas of St. Peter and St. Paul. The place of their temporary rest obtained great sanctity, and continued to be visited throughout the middle ages, when all the other cemeteries were closed and forgotten. Thus a word which originally denoted a locality became associated with a system of burial, and is now used to describe all the similar excavations throughout the world, many of which were in existence before the Christian era.

The Roman catacombs, over forty in number, extend in every direction outside the Aurelian walls, burial not being allowed within the city. They are cut in a volcanic deposit called *tufa granulare*, which with a few currents of solid lava constitutes a great portion of the surface of the Campagna. The clay called *porcellana* generally forms insulated deposits, rarely of considerable extent, in the *tufa granulare*. The volcanic deposits make a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.

The catacombs consist of an immense network of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as at *S. Lorenzo fuori le Mura*. These galleries are about 8 ft. high by 8 to 5 ft. wide. In the tufa of the walls are excavated the sepulchral loculi or graves, forming tiers above each other. These graves are irregular in size, as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier

is about five, and their length 8 ft. When undisturbed they are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi*, confined to the walls of the galleries, wider spaces called *arcosolia*, consisting of an arched grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers (*cubicula*), surrounded with *loculi* and *arcosolia*, occur at intervals. These have often been converted into family vaults and places of worship.

A few of the Christian dead were deposited in marble urns decorated with Christian emblems. Some of the sarcophagi may still be seen in the catacombs *in situ*, and others in the Christian Museum at the Lateran. It is probable that most of them were placed originally in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

The catacombs are mostly included within a radius of three miles from the walls, the farthest removed being that of St. Alexander, about 6 m. on the *Via Nomentana*. The total length of excavated galleries, including the stories, one above another, in some places amounting to as many as five, is estimated at over 500 miles; the total number of bodies may have been two millions. Some of the earlier catacombs date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the 2nd century.

In later times oratories and churches were erected over the entrances. Several of the most celebrated Roman churches were built in this manner. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of S. Lucina, S. Lorenzo over those of S. Hippolytus and S. Cyriaca, and S. Agnese over the catacomb in which that virgin martyr was interred. Speaking generally, it may be assumed that during the 1st and 2nd cents. catacombs answered the mere purpose of burial-grounds, permitted by the law; and that they were first used as places of hiding and secret assembly during the persecutions under Decius and Valerian about A.D. 250-260. This state of things continued until A.D. 313, when free toleration of Christianity was accorded by the Edict of Milan. From this time burial above ground also came into use, and the two systems continued until the capture of Rome by Alaric in 410, when catacomb burial ceased. The catacombs then became objects of pilgrimage, it being believed that they contained the bodies of none but martyrs. They were despoiled by the Goths in 557, and again by the Lombards in 756. These misfortunes caused the removal of the bodies to the churches within the city walls. They were then, from the middle of the 9th century, neglected and forgotten, with the exception of the cemetery of St. Sebastiano.

Discovered by accident in 1578, they again became objects of interest, and were thoroughly explored by a Maltese named Bosio; his researches, to which he devoted the last 36 years of his life, were published after his death in a ponderous folio,† which contains a detailed description of most of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the

† 'La Roma Sotterranea' di Antonio Bosio. 1 vol. folio. Roma, 1632.

history and ceremonies of the primitive Church. The chief modern authority is De Rossi (*Inscriptiones Christianae*, 1857-61; and *La Roma Sotterranea Cristiana*, 1864-77). The best description in English is *Roma Sotterranea*, by the Revs. J. S. Northcote and R. Brownlow, 1879.

Admission.—To the Catacombs of St. Callixtus, 1 fr.; Jewish Catacombs, 1 fr. In others visitors give a fee to the local custodians, who act as guides and provide lights.

GALLERIES, MUSEUMS AND EXCAVATIONS.

The new regulations for free admission to galleries, museums, and excavations belonging to the Italian nation are very much more stringent than hitherto. Students should submit their credentials to the Italian Ambassador in London, and on his certificate a pass will be granted. A more troublesome method is for the student to make his application to the Ambassador of his country accredited to the Court of Rome, who must first judge whether the applicant belongs to a "recognised academy," and, if in his judgment he does so, then forward his application to the Minister of Education, who eventually sends a pass to the Embassy, whence it is usually forwarded to the Consulate of the city from which the application is made, and then by the Consul transmitted to the applicant. The pass when obtained permits the bearer to measure, sketch, and photograph, and to go in and out of the gallery or excavation free as often as he pleases. If he wishes to copy a picture he must apply to the director of the gallery in which it is exhibited, who will inform him under what conditions he may work. Amateurs can obtain permission to photograph on application to the director of the gallery or excavation in question. The application must be on stamped paper of 60 c., which can be procured of any tobacconist in Italy. For similar privileges with regard to the Vatican collections application should be made to the Pope's majordomo.

PALACES.

The *Palazzi* (*Mansions*) of Rome constitute one of its characteristic features. There are here a larger number of princely residences in proportion to the population than in any other city in the world. The Roman Mansions are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no buildings of the same kind in Europe are so free from what is mean and paltry in style. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred, and the apartments often let out to tradesmen, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but sometimes so badly kept that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and communicating with each other. Each floor affords sufficient accommodation for a family; hence it often happens that the owner reserves one floor for his own use, and lets out the remainder. Columns

of marble and gilded ceilings are not wanting, but the furniture is sometimes clumsy and antiquated.

In the Mansions of the Roman princes the ante-chamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne—the emblem of their once feudal rights. It is generally worth while to glance upwards when passing a Roman *Palazzo*, as most of these buildings, though perhaps not otherwise remarkable, have a rich and elegant cornice overhanging the street.

GEOLOGY.

The extensive tract of country which bears the general name of the **Campagna** forms a kind of amphitheatre, closed towards the N. by the trachitic hills of Tolfa and the volcanic hills of Bracciano; towards the N.E., E., and S.E. by the declivities of the Umbrian and Sabine Apennines, the Volscian and Lepine mountains; and open on the S. and W. towards the Mediterranean. In this amphitheatre rises, S.E., the volcanic group of the Alban hills, whose highest point is *Monte Cavo* (3135 ft.); to the N.W. *Monte Cimino* (3480 ft.), forming the S. boundary of the great plain of Etruria; to the N. the solitary and classical *Soracte* (2265 ft.) and to the E. the insulated off-shoots from the Sabine Apennines—the ancient *Montes Corniculani* (1380 ft.) rising above the hill-town of Monticelli.

The highest points of the encircling mountains on the E. of the Campagna are *Monte Gemaro* (4165 ft.), and *Monte Semprevisa* (5035 ft.), in the Volscian range.

The geological formations of this part of Italy are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

VOLCANIC ROCKS.—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, the mode in which they were deposited, and their age.

The more ancient, which is generally found succeeding the tertiary marine deposits, or contemporaneous with them, being the result of submarine volcanic action, consists, in and near Rome, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice. It has been designated *Tufa litoide* by local geologists; it was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes often on fresh-water marls containing mollusca. It is extensively quarried at the foot of Monte Verde, outside the Porta Portese, on the rt. bank of the Tiber, and near the Church of S. Agnese, on the Via Nomentana, where it is covered by a quaternary deposit, in which numerous remains of elephants are imbedded. No trace of the craters which produced this older tufa can now be discovered.

A certain interval occurred between this deposit and the more modern volcanic rocks of the Campagna, during which the land seems

to have been raised, and several parts of it covered with fresh-water lakes or marshes. It is to this period that belong the strata of cinders and ashes which form the more immediate surface, and which are often very regularly stratified, containing impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and fresh-water shells, and sometimes fossil bones, as at Monte Verde.

To this second period of volcanic action belong all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

CRATERS.—The most remarkable crater of the Latian volcanoes is **Monte Cavo** (see above); the central opening at the summit now forms the so-called Campo d'Annibale. At its base are several smaller craters, of which the lakes of Albano and Nemi, and the Valle di Ariccia on its W. side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, reaching as far as the tomb of Caecilia Metella (Rte. 42), and to Acquacetosa and Vallerano, beyond the Basilica of St. Paul (Rte. 40).

GAZEUS EMANATIONS AND MINERAL SPRINGS, to be referred to quaternary periods, abound in the vicinity of Rome. The most remarkable of these springs are the small lakes of the **Lago dei Tartari** and **Solfatara** near Tivoli (Rte. 43). The acidulated mineral springs of the **Acquacetosa** (Rte. 38), much resorted to by modern Romans, and of the **Acqua Santa** (Rte. 50), are the best-known near the capital.

Amongst the recent geological discoveries in the environs of Rome is that of an ossiferous cavern, containing bones of extinct and recent animals, which is due to Brother Indes, of the schools of the Frères Chrétiens in the Via S. Sebastiano, where the collection may be seen. The cavern, situated at a short distance on the rt., after crossing the Ponte Salario, is excavated in the volcanic tufa, which here rests on the gravel deposits, probably the same as those of the Via Nomentana and Monte Sacro. The number of species hitherto discovered is about 30, of which, amongst the extinct species, is a very large collection of *Felis (Felis Verneuilii)* as large as the tiger, of the *Ursus fossilis*, elephant, rhinoceros, hippopotamus, fossil *Equus*, and *Bos primogenius*; while in the upper and more modern portion are almost all the living animals of the country. The cave is still the resort of foxes, reptiles, and birds.

TRAVERTINE may be considered as a comparatively modern deposit: in this part of Italy it is confined to the valleys of the Tiber and Anio. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much stronger than at present, and may be considered the expiring effort of volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables, but bones and teeth of many kinds of animals, such as *Bos Cervus*. Hippopotami have been found imbedded in travertine at **Cava delle Caprine** near Tivoli. The scarcity of animal remains may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, hostile to animal life. A vastly inferior species of travertine exists within the city, on the declivity of the Aventine, and

forms, outside the Porta Flaminia, a great part of the low range of Monte Parioli, extending from the Porta del Popolo to the Ponte Molle.

Ponzi published two geological maps of this district, one embracing the capital and the volcanic region of Latium, the other the environs of Civita Vecchia and of the metalliferous district of La Tolfa, and of the country extending from the Lake of Bracciano to the sea. More recent are those by the Società Geologica di Roma—Campagna Romana (1879) and Italia (1881).

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza, a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the geologist Brocchi, to illustrate his work 'Descrizione del Suolo di Roma,' 1 vol. 8vo; the series formed by Ponzi; and a fine collection of minerals from the lava current at Capo di Bove and in the peperino of Albano.

HISTORY OF ROME.

The history of Rome may, for the purpose of a short summary, be conveniently divided into the following periods:—I. The Kings. II. The Republic. III. The Empire. IV. The Papacy.

I. **The Kings.**—Little that is historical is known of this period. Our chief chronicler, Livy, did not write till the first century B.C., and had only the fables of tradition to guide him as to the foundation and origin of Rome. According to this accepted Roman tradition Aeneas the Trojan, escaping from Troy with his father Anchises on his back, finally reached the coast of Latium. His son Ascanius founded Alba Longa, near Rome, where the Trojans lived for 300 years. A vestal virgin, Rea Silvia, daughter of a disrowned king, Numitor, gave birth to twins, whose father was the god Mars. According to law she was buried alive and the twins were thrown into the Tiber; but the noble river, the 'father' of the Roman people, gently deposited the babes on dry ground at the foot of the Palatine Hill, where they were suckled by a she-wolf. They were found by the king's herdsman, who took them home to his wife. They were brought up as shepherds, and became known as Romulus and Remus. After restoring their grandfather to his Alban kingdom, they determined to found a city on the Tiber. To decide which brother should have this honour they appealed to augury. Romulus stood on the Palatine Hill, Remus on the Aventine. Remus was the first to see a flight of six vultures, which Romulus, though later, capped with a string of twelve. Romulus began by building an enclosing wall of the Palatine, which Remus leapt over in derision before it was finished, and was instantly killed either by Romulus himself or by his friend Celer. The town he founded on the Palatine was called Roma Quadrata, from the square shape of the hill. It became an asylum for murderers and runaway slaves, with whom the neighbouring tribes would not intermarry. Romulus held a public festival at the foot of his hill, to which Sabines and Latins flocked with their women, whom the Romans seized for wives. The war with the Sabines, which followed, ended in an arrangement by which

Romulus, on the Palatine, reigned jointly with Titus Tatius, the Sabine, on the Quirinal; the valley between them, where they met for business, became known as the Forum Romanum. On the death of Tatius, Romulus was king of both tribes. On his death he was carried to heaven in the chariot of his father Mars. Romulus founded the social, political, and military regulations of Rome; and his successor the Sabine, Numa Pompilius, established her religious and ecclesiastic institutions—the four pontiffs with the Pontifex Maximus, the four augurs, the four vestal virgins and the Temple of Janus, closed in time of peace, open in time of war. Except for a short period after the first Punic war, the temple of Janus was open continuously from the death of Numa to the time of the Emperor Augustus, a period of 650 years. In the reign of the war-like king Tullus Hostilius, Alba was annexed. It was in the Alban war that occurred the fight between three brothers, born at the same birth—the Horatii, representing Rome, and three similar Curiatii, representing Alba. Two of the Horatii were slain; but the three Curiatii were wounded, and the surviving Horatius, who was unhurt, had recourse to stratagem. Taking to flight, he was followed by his three opponents at unequal distances. Suddenly turning round, he slew first one, then the second, and finally the third. His sister wept for the fate of one of the Curiatii, her betrothed lover, whereupon Horatius killed her, exclaiming, 'So perish every Roman who bewails a foe.' Condemned to death for this murder, Horatius appealed from the judges to the people, who gave him his life. Ancus Martius, the next king, built the port of Ostia at the mouth of the Tiber, and encouraged commerce. Tarquin, his successor, drained the Forum, built the Circus Maximus, for the shows and games which he introduced, and the Cloaca Maxima, which still exists. Then came Servius Tullius, who established a census for the purposes of taxation and of military levy; and surrounded the seven hills with a wall, remains of which still exist. Lucius Tarquin, son of the first Tarquin, seized King Servius and threw him down the steps in front of the Senate-house; and his wife Tullia, daughter of Servius, deliberately drove her chariot over the dead body of her father. Tarquin the younger completed the building of the Capitol. A strange woman, the Sibyl of Cumae, offered him nine prophetic volumes for sale; on his refusal to buy, she burnt three, and offered the remainder for the same price; being again refused she burnt three more, and finally obtained for the last three the price originally demanded for the nine. These books were placed in a sacred shrine beneath the Capitol, and were often consulted in critical times. A dispute having arisen among certain nobles as to the worthiness of their wives, they agreed to return to their homes suddenly, to see how their wives were occupying their time. Lucretia, the wife of Collatinus, was found busy with her loom, but all the others were amusing themselves. Sextus, the king's son, when the other nobles had departed, compelled Lucretia to submit to his embrace. Next day in the presence of Collatinus, her father Lucretius, and others, including L. Junius Brutus, she plunged a dagger into her breast; her body was carried into the Forum, where Brutus called upon the people to rise against the tyrant. The Tarquins were expelled, and two Consuls, Brutus and Collatinus, appointed. The two sons of Brutus, who were plotting in favour of the Tarquins, were by order of their father put to

death. Tarquin was assisted by Porsena, of Clusium, who unexpectedly reached the Sublician Bridge over the Tiber before it could be cut down. Horatius Cocles, with Spurius Lartius and Titus Herminius, held the bridge against the entire host of the enemy; the former stood fighting until after the bridge had been destroyed behind him, and then plunged into the Tiber in full armour and reached the shore safely. Tarquin retired and formed a Latin league against Rome. He and his allies were finally defeated at the battle of the Lake Regillus, gained for the Romans by the assistance of Castor and Pollux, the twin Greek heroes and gods.

Such are the legends concerning the early days of Rome. What substratum of truth they may contain is still a matter of dispute. The Palatine was occupied long before the supposed date of Romulus by settlers who may have come from Alba. The tradition which describes the first and third kings (Romulus and Tullus) as Latins, the second and fourth (Numa and Ancus) as Sabines, and the last three (Servius and the two Tarquins) as Etruscans, is interesting, because Rome was surrounded by these three nationalities. The inhabitants of Rome were, no doubt, subdued by Sabines and Etruscans in turn; but ultimately the Senate and nobles succeeded in driving out the Etruscan tyrants and establishing a Republic.

II. *The Republic.*—The kings, who had been elected for life, were now replaced by two consuls elected for one year. Rome was originally divided into three classes, the patrons, their clients or dependents, and the plebeians, a division which subsequently became simplified into patricians and plebeians. The first two hundred years of the Republic, up to the Hortensian Laws in B.C. 286, were marked by the protracted struggle between these two orders, between the aristocracy of birth, wealth, and office, and the class which had none of these privileges. The first crisis arose from the harshness of the laws as between debtor and creditor. The plebeians, by way of protest, seceded in a body to the Mons Sacer, a hill about three miles from Rome, near the junction of the Anio and the Tiber. As they formed the bulk of the soldiery, as well as of the agriculturists, the patricians could not dispense with their services. They sent one of their number, Menenius Agrippa, as envoy to propitiate the plebeians; and he, by relating the famous fable of the Belly and the Members, was able to convince them of the interdependence of all classes. The seceders returned to Rome, where they obtained their first concession, the appointment of two of their number as tribunes with power to protect them against the consuls, and a curse was invoked upon the man who should injure or impede them in the performance of their duties. This first victory was followed by a series of encroachments upon the patrician privileges, after prolonged agitation and conflict. Ultimately the political fabric of the republic became formed as follows:—

There were three Deliberative Assemblies.

1. *The Senate*, a council of elders termed the *patres conscripti*, who, though without executive authority, formed the chief consultative body in the State. A *Senatus Consultum*, or decision of the Senate, was usually accepted as a decree of law. The Senate appointed a dictator when necessary, and had the preponderating influence over foreign affairs, finance, and religion.

2. *The Comitia Centuriata* was originally an assembly of the army

which took place in the Campus Martius. As the consul was originally the military leader of the State, it was this body which had the privilege of electing that functionary. Every free citizen had a vote for the *Comitia Centuriata*, but the voting power was distributed in such a way as to give the chief influence to the wealthy. Besides the consuls this body also elected the praetors and censors, and had judicial power in the more serious criminal cases.

3. *The Comitia Tributa* was originally a meeting of the plebs summoned by the tribunes, and voting by tribes. It had this advantage over the *Centuriata* that it could meet in the Forum, whereas the former was not allowed to meet inside the city. Every free citizen belonged to a tribe, and therefore had a vote for this body. It elected the tribunes, quaestors, aediles, and petty magistrates. It also made most of the laws under the form of *plebiscita*, and had considerable judicial jurisdiction.

The chief Roman officials were:—

The Dictator, appointed in times of grave crisis by the Senate; he had the powers of a king, for six months.

The Consuls. They were the military leaders, and the chief magistrates, and had general powers of supervision of elections.

The Praetors, who were the judges.

The Censors, appointed every five years for a special work—to make a census of the people and of their property, and draw up the registers of citizens. They had the power of censuring a bad citizen by reducing his class or by taking away the suffrage altogether.

The Tribunes, who had to be elected from the plebeians, had the power of veto on the acts of the magistrates.

The Aediles, who had charge of the police, of the streets and public buildings, of the distribution of corn to the poor, and of the public games.

The Quaestors managed the public accounts, collected the taxes, and paid the public officials.

The Pontifex Maximus had the general supervision of the State religion. He was elected for life by the other pontifices. He appointed the vestal virgins, kept the calendar, and named the days for festivals.

Of these officials the dictator, consuls, and praetors had *imperium*, or supreme executive authority. They were preceded in the streets by *lictors*, carrying bundles of rods called *fascies*, as symbolical of their power to flog. All magistrates had *potestas*, or authority sufficient for the discharge of their duties. The dictator, consuls, praetors, censors, and curule aediles wore a toga bordered with a band of purple on ordinary days, and a purple toga at public festivities; and they sat in a *curule* chair, inlaid with ivory.

All the officials were elected for one year only, except the Pontifex Maximus for life, the censor for eighteen months, and the dictator for six months; but they were often re-elected. The constitution was democratic, but the chief officers were usually elected from among the aristocrats.

The earlier wars of Rome were with her immediate neighbours—the Volsci on the S., the Aequi on the E., and the Veii on the N.—who were conquered, and their country annexed. There are three celebrated legends connected with these wars. *Coriolanus*, a haughty patrician, on being refused the consulship, attempted to prevent a distribution of

corn to the people in time of famine. He was condemned to exile, and gave his services to the Volscians. He marched upon Rome at the head of a Volscian army. Senators and priests in vain prayed him to spare the city; but when the noblest matrons of Rome, headed by his mother, and his wife holding her little children by the hand, came to his camp, he was unable to refuse their appeal. Exclaiming 'O my mother, thou hast saved Rome, but lost thy son,' he drew off his army. *Cincinnatus*, though a patrician by birth, worked upon his farm on the further side of the Tiber. While driving a plough he received a message from the Senate appointing him Dictator in the war then raging with the Aequi. Within two days he defeated the Aequi, made their entire army pass under the yoke, returned to Rome in triumph, and was again at work on his farm. The *Fabii* were patricians who at first refused the agrarian reforms demanded by the people, and then espoused their cause, supporting the proposals of Spurius Cassius. Thwarted and hated by the patricians, they marched out of Rome, and made war upon the Veii. The entire clan, 306 in number, were killed, with the exception of one boy, who had been left behind in Rome. He became the ancestor of the *Fabii*, afterwards so celebrated in Roman history.

In 390 B.C. the Gauls under Brennus captured Rome, but their nocturnal assault upon the Capitol was frustrated by the cackling of the sacred geese in the Temple of Juno, which aroused the garrison and thus enabled them to beat back the invaders. The Romans agreed to pay Brennus a ransom of one thousand pounds of gold. He brought false weights, and when the Romans protested, threw his sword also into the scale, exclaiming 'Vae victis.' While the scale was yet turning (so runs the legend) Camillus appeared and drove off the Gauls. They left the city in ruins, and are said to have destroyed all the public records.

When the Romans had recovered from the depredations of the Gauls they conquered the Latins, the Samnites, and the Tarentines, until finally with the defeat of Pyrrhus, King of Epirus, they became masters of Italy.

Her position as protectress, as well as mistress of Italy, entailed upon Rome a struggle with Carthage, whose fleet commanded the Mediterranean. The Romans built fleets, which were soon prepared in those days, and finished the first Punic war by a great naval victory and the acquisition of Sicily.

Twenty-three years elapsed between the first and second Punic wars. During this interval Rome annexed Corsica and Sardinia, and conquered the Gauls in the north of Italy. The Carthaginians, under their great leader Hamilcar Barca, established themselves in Spain, which was finally conquered as far as the Ebro by Hamilcar's son, Hannibal. At the age of nine Hannibal was made by his father to swear, with his hand upon the altar of the Phœnician gods, eternal enmity to Rome. No man ever more faithfully kept a youthful vow. 'Though anger and envy and meanness have written his history,' says Mommsen, 'they have not been able to mar the spotless and noble image it presents.' Our authorities are Roman, not Carthaginian. In the spring of 218 B.C. Hannibal left New Carthage (Carthage), and crossing the Ebro, the Pyrenees, the Rhone, and the Alps, finally emerged into the valley of the Po with a force of 20,000 foot and 6000 horse, and defeated the Romans in the battles of the Ticinus and Trebia. In the next year,

217, Hannibal completely destroyed a Roman army at the Lake Trasimene; and in 216 dealt the Romans a staggering blow at the battle of Cannae, killing 50,000 Romans, among whom were one of the consuls, about eighty senators, and a multitude of knights and mounted officers. He put his Roman prisoners in irons, but set free the Italians, telling them that he made war on Rome but not on Italy. The south of Italy declared in his favour, he obtained possession of Capua, a city scarcely inferior to Rome itself in importance, and there went into winter quarters.

Though master of the theatre of war Hannibal obtained no reinforcements of any value from Carthage, and his power gradually weakened. The Latins remained true to Rome, and the support he obtained from the Greeks to the S., and from Philip of Macedon, did not enable him to improve his position. While Hannibal was engaged in the siege of Tarentum, the Romans attacked Capua. In the hope of drawing them off, Hannibal marched upon Rome, advancing within sight of the city; but the Romans knew that he could not take Rome, and stolidly continued the siege. Capua fell in 211, was completely demolished, and her people sold as slaves. The only hope for Hannibal lay in the army which his brother Hasdrubal had brought across the Pyrenees and Alps into N. Italy; but Hasdrubal's despatches fell into the hands of the Roman Consul, who rapidly marched N. to the river Metaurus, where he defeated and killed Hasdrubal, before Hannibal heard of his presence. Four years longer Hannibal maintained his ground in the south of Italy; meanwhile the successes of Scipio in Spain led to the expulsion of the Carthaginians from that Peninsula. Recalled from Italy to defend Carthage from Scipio, Hannibal was decisively beaten at the battle of Zama, and with him fell Carthage. Banished by the Carthaginians, Hannibal was for many years a fugitive at different Eastern Courts. He committed suicide in B.C. 183, the year which also saw the death of Scipio.

The exhaustion of Rome was extreme. It is said that more than 300,000 Italians died in the battles of the Hannibalian war. The Senate after Cannae was halved in numbers, and 400 towns and villages were entirely destroyed. Thus the class of small landowners was greatly diminished, while there was a corresponding increase in the number of slaves. The mild and just treatment by Rome of her allies in Italy was now changed for severity and despotism. The Gauls in the N. were treated as a conquered race; the peoples of middle and southern Italy were degraded from allies to vassals; and most of the Greek cities were deprived of the franchise. Settlements of Roman soldiers kept down the subdued provinces. From this time the Roman spirit of equity and conciliation was changed for that of the harsh and tyrannical conqueror. Though Hannibal did not conquer Rome his campaigns in Italy produced changes which ended in the downfall of the Republic.

With the defeat of Carthage begins the period of Roman aggression. Spain is conquered; Philip of Macedon defeated, and his country annexed; Asia Minor taken from Antiochus; Carthage destroyed, and the African provinces subjected; Corinth destroyed, and Achaëa annexed. Rome becomes mistress of the Mediterranean, and thus of the civilised world.

Cato the Censor had asked, 'What will become of Rome when she

no longer has any State to fear?' This was the problem which the last years of the Republic had to solve. The new countries, conquests of Rome, were disarmed, taxed, and treated as provinces under the control of a Roman magistrate, a pro-consul, with wide powers and great opportunities for the acquisition of fame and wealth; he was assisted by a number of Roman officials who used their positions for money-making. The spoils of war, the tribute of the provinces, and the extortions of the officials, combined to enrich the Romans, and to destroy their former frugality and simplicity of life. The country people could not compete with the capitalist working on a large scale with slave labour, and they left their small holdings either for the new profession of arms or to swell the proletariat of the cities. The tribune Tiberius Gracchus, in B.C. 133, attempted to inaugurate a redistribution of the public lands. The Senate supported the wealthy occupiers, and Gracchus was slain in a riot. His brother Gaius continued the agitation, but met with the same fate. The popular party secured the nomination of Gaius Marius, a man of humble birth and illiterate, to the command of the forces engaged in the war with Jugurtha, of Numidia. The military successes of Marius made him a popular hero, and he was six times elected consul. He made great changes in the army, admitting all ranks of society into the legions, and making service voluntary instead of compulsory. The interests of the army became identical with the welfare of a popular leader, and their connection with the civil community was thus destroyed. From this period dates the rise to power of successful military commanders.

When war broke out with Mithridates of Pontus, Marius and his former lieutenant Sulla both claimed the command of the Roman legions, which Sulla obtained. Marius fled to Africa, but returned when Sulla had embarked for the East. Then followed a general massacre by Marius of his political opponents; and shortly afterwards his own death, in B.C. 84. Sulla marched upon Rome, and totally defeated the Marians and their allies, the Samnites, at the Colline Gate. He was appointed Dictator. He resolved to extirpate the popular party, and drew up lists, or proscriptions, of persons who were to be killed and have their property confiscated. He increased the power of the Senate, and of the aristocracy. The use which Sulla made of his Dictatorship hastened the fall of the Republic. He showed that despotic power might be attained by the command of the legions; and taught the Romans to expect general proscription and confiscation as the result of every party triumph.

Pompey and Crassus, successful soldiers, became the consuls in 70 B.C. While Pompey was engaged in the war with Mithridates in the East, Julius Caesar, the nephew of Marius and son-in-law of Cinna, became leader of the popular party. It was only his youth which had saved Caesar during the proscriptions of Sulla. The conspiracy of Catiline, suppressed by the Consul Cicero, brought discredit upon the popular party. On Pompey's return a coalition was formed of Caesar, Pompey, and Crassus. Caesar, then aged forty, obtained a military command in Gaul, which occupied him for nine years. In 49 B.C. Pompey and the Senate passed laws hostile to Caesar, and ordered him to disband his army. Caesar's reply was to cross the Rubicon at the head of his troops and to march upon Rome. Pompey and the senatorial party fled to Greece, leaving Caesar the master of Rome. Thus ended the Roman Republic,

III. **The Empire.**—Caesar became Dictator in 49 B.C. He defeated Pompey at Pharsalus, Cato the Republican at Thapsus, and the Pompeians at Munda. His triumphs included the conquest of Egypt and a liaison with the Egyptian beauty, Cleopatra. Rising to power as a soldier, it was as a statesman that Caesar left his mark upon the history of the world. His administration in Rome included reforms of the calendar, the census, money, weights and measures, the elevation of the judges above popular influence, and the suppression of clubs. No proscriptions or confiscations followed his victories. But his great work was the unification of the Roman world under a single head. The warmest panegyric on Caesar comes from the pen of the greatest modern historian, Mommsen. He says: 'Caesar ruled as King of Rome for five years and a half, not half as long as Alexander; in the intervals of seven great campaigns, which allowed him to stay not more than fifteen months altogether in the capital of his empire, he regulated the destinies of the world for the present and the future . . . Precisely because the building was an endless one, the master, as long as he lived, restlessly added stone to stone, with always the same dexterity and always the same elasticity busy at his work, without ever overturning or postponing, just as if there were for him merely a to-day and no to-morrow. Thus he worked and created as never did any mortal before or after him; and as a worker and creator he still, after well-nigh two thousand years, lives in the memory of the nations—the first, and withal unique, Imperator Caesar.'

Accused of aiming at the name and style of king, Caesar was attacked by Brutus and Cassius with other conspirators in Pompey's Curia or Senate House near Pompey's theatre (see p. 240), on the Ides (15th) of March B.C. 44. At first he defended himself, but, on seeing his friend Brutus among the assassins, he exclaimed in Greek, 'And thou, Brutus,' and, covering his face with his toga, fell pierced with twenty-three wounds at the foot of Pompey's statue, which he had himself restored to its honourable position. His body was burnt by the populace on a funeral pile at the east end of the Forum, and the Curia in which he had been murdered was burnt at the same time.

The murder of Julius Caesar was a blunder. As Cicero said, the tyrant was dead but the tyranny survived. The civil war which followed made it plain to all that good government was no longer possible, except under the direction of a beneficent tyrant. No man in history was better fitted to play that part. Most of Caesar's successors were murdered. Yet the Empire which he founded lasted 500 years.

On the death of Caesar, the candidates for leadership were—his murderers, Brutus and Cassius, at the head of the so-called republican party; his lieutenant, Mark Antony; and his grand-nephew and heir, Octavian, then only eighteen years of age. Brutus and Cassius were defeated by the combined forces of Octavian and Antony at the two battles of Philippi in B.C. 42; Antony and his mistress, Cleopatra, were defeated by Octavian's son-in-law and fellow-consul, Agrippa,† at the naval battle of Actium, B.C. 31. In 29 B.C. Octavian celebrated a three days' triumph in Rome, and the Temple of Janus was shut for the first time in 200 years.

With the fate of Caesar before his eyes, Octavian substituted humility

† Remains of buildings erected by Agrippa exist in the portico of the Pantheon (p. 184), the Aqua Virgo (pp. 471, 19), and Baths (p. 186).

and dissimulation for the arrogance and candour of his grand-uncle. In his seventh consulate he formally 'gave back the commonwealth into the keeping of the Senate and the people,' knowing that they would return him greater powers than before. His task was to establish a central authority without overthrowing the traditional forms of the Republic. This he achieved by conferring upon the republican officials—the consuls, praetors, &c.—the appearance of independence, while ensuring their practical subordination to himself. He was given the *tribunicia potestas*; a *maius imperium* over all officials except the consuls; an *imperium* or absolute control over Spain, Gaul, Syria, and Egypt; as *Pontifex Maximus* he became the head of the people's religion; and he obtained the titles of *Caesar*, *Augustus*, *Princeps*, and *Imperator*.

After the civil wars, with the extravagance, mismanagement, and peculation of more than 150 years, the peace and order which Augustus brought gave opportunity for reforming the finances. He established the Imperial census with its elaborate returns of lands and owners, and published an annual budget; and inaugurated many reforms in the Senate, the assembly, the army, the magistracies, religion, police, public buildings, corn and water supplies, roads, and colonies. Fortunately for the stability of the government which he established, Augustus was the undisputed master of Rome from the battle of Actium to his death in A.D. 14, at the age of seventy-seven—a period of forty-five years.

The powers of Augustus were continued to him throughout his life by successive renewals, but he had no legal right to transmit them. He could, however, indicate his wish as to a successor. He had no sons. He first designated Marcellus,† the son of his sister Octavia; and, on his premature death in B.C. 23, promoted other relatives who in turn died, his final choice resting upon his step-son Tiberius, the son of his wife Livia by her first husband, Tiberius Claudius Nero.

Upon the death of Augustus, the Senate, people and army conferred all his powers upon his adopted son Tiberius. The constitutional phrase was that the emperor was elected by 'the authority of the Senate,' and 'the consent of the army.' In reality, the earlier emperors were elected in accordance with the wishes of their predecessor; and after Commodus at the dictation of the soldiers.

The Senate gradually lost even the semblance of authority. The successors of Augustus were not so careful as he had been to preserve for that venerable body the appearance of power. They were absolute despots, with rare exceptions both dissolute and cruel. Of the forty-four Emperors from Julius Caesar to the first division of the empire by Diocletian, twenty-seven were murdered, two committed suicide, two were killed in battle, and one died a captive. Only twelve died natural deaths, of whom seven reigned more than two years each. The best period of Imperial rule is that which saw the successive reigns of Trajan, Hadrian, Antoninus, and Marcus Aurelius, which stretched over eighty-two years.

The fall of the Roman Empire is ascribed to the nerveless, luxurious degeneracy of the Romans; their dependence on slaves, and mercenary troops; their unwillingness to serve the State in public positions; the depopulation and impoverishment of Italy, caused by the extravagance of city life and by the foreign wars; and the loss of Roman prestige

† See Theatre of Marcellus, p. 247.

produced by the foundation of Constantinople, and division of the Empire. The final blow was given by the *Völkerwanderung*, which set the whole of Northern, N.-Western and N.-Eastern Europe in motion on a southward course. The barbarians swept down like a cloud of locusts on the Roman provinces. For 200 years Roman Emperors, selected for their ability as generals, were constantly engaged in repelling these invasions. They set barbarian against barbarian. Stilicho, who twice defeated the Visigoth, Alaric, was himself a Vandal. But nothing could save Rome. The Imperial city was sacked by Alaric in 410, by Genseric in 455, by Ricimer in 472, and finally in 476 Odoacer compelled Romulus Augustulus to abdicate, and thus put an end to the Western Empire.

The Emperors whose names are associated with extant ruins require special notice. Caius Caesar, or *Caligula*, succeeded Tiberius as Emperor when in his twenty-fifth year. He was great-grandson of Augustus, and son of Agrippina and Germanicus (House of Germanicus, Palatine Hill, p. 120); he was of weak constitution, and showed signs of insanity. Beginning his reign well he soon became a madly cruel tyrant, who is said to have wished that the people of Rome had only one neck. He started upon an expedition against Britain, but returned when he had got as far as Boulogne. He was murdered in a passage of the palace he had built on the Palatine (Aqua Claudia, p. [47]; Temple of Augustus, p. 113; Palace on Palatine, p. 117). *Claudius*, the successor of Caligula, was on his father's side nephew of Tiberius, and on his mother's, grand-nephew of Augustus. He had feeble health, a shambling gait, and mis-shapen figure. He was gluttonous and uxorious, marrying six wives in succession, of whom one was the infamous Messalina. He was, however, an able ruler. He began the conquest of Britain. He was poisoned by Agrippina, the sister of Caligula and mother of Nero (Aqua Claudia, p. [47]; Anio Novus, p. [46]). *Nero* was the nephew of Caligula and great-grandson of Augustus. He was one of the worst of the Emperors. He caused his mother, Agrippina, to be murdered, and many of the nobles of Rome shared her fate, amongst them the philosopher Seneca, and the poet Lucan. His position with regard to the great fire at Rome and his persecution of the Christians is mentioned on p. [77]. He took advantage of the clearance made by the fire to build an immense palace, the *Domus Aurea* or Golden House. He committed suicide at Phaon's Villa, near Rome (p. 545) (Palace, p. 158; Baths, p. 195). The legions engaged in the war in Palestine proclaimed their general, *Vespasian*, Emperor, and, marching upon Rome, drove out his rival Vitellius. Vespasian was the first Roman Emperor who was not of patrician blood. He continued the conquest of Britain, suppressing the revolt of Boadicea (Colosseum, p. 103). His son *Titus* conquered Jerusalem during the lifetime of his father, and was himself Emperor for two years (Arch, p. 79; Baths, p. 158). *Domitian* was the brother of Titus. His lieutenant, Agricola, carried the Roman arms into Scotland. He was wantonly cruel, and was assassinated (Temple of Vespasian, p. 61; Palace, and Stadium on the Palatine, p. 112). *Domitian's* successor, *Nerva*, was an aged and distinguished senator, selected by the Senate. He died sixteen months after his accession (Forum of Nerva, p. 96). *Trajan* was in command of the legions on

the Rhine when his adoption by Nerva ensured his accession. He conquered Dacia; built roads, bridges, canals; was an able and popular ruler. It was customary to greet succeeding Emperors with the wish that they might be 'happier than Augustus, better than Trajan' (Forum and Column, p. 99; Aqueduct, p. [48]). *Hadrian* was the son of Trajan's cousin. He travelled over the greater part of the Empire, living for three years at Athens, and afterwards at his villa at Tibur. His reign is one of the happiest periods of Roman Imperial history. His policy towards the barbarians was firm, yet conciliatory. The address to his soul, on his death-bed, has been translated by Byron, Pope, and others:—

'Animula vagula blandula,
Hospes comesque corporis,
Quae nunc abibis in loca
Pallidula, rigida, nudula—
Nec ut soles dabis jocos?'

Hadrian founded Adrianople (Hadrian's Villa, p. 439; Castello St. Angelo, p. 272; Pantheon, p. 181; Temple of Venus and Rome, p. 81; Pons Aelius, p. 202). On the death of his favourite, Antinous, Hadrian adopted *Antoninus*, surnamed the Pious. He and his successor Marcus Aurelius were the only Emperors who devoted themselves to the task of government with a single view to the happiness of the people (Temple of Antoninus and Faustina, p. 88). It was the fate of *Marcus Aurelius*, student and philosopher, to be much engaged in wars against the barbarians. He was one of the last of the Stoics. In his 'Meditations' he closely analyses his own character. He gave his sanction to the most general persecution the Christians had yet suffered (Column, p. 9). *Septimius Severus* was nominated Emperor by the soldiers on the Danube, on the death of Commodus. He was by descent an African. He was much occupied with frontier wars. His wife was a Syrian named Julia Domna (Arch, p. 65; Gato, p. 253; Palace on the Palatine, p. 117). *Caracalla* was so called from the Gaulish tunic which he wore. He killed his brother Geta while in the arms of his mother Julia Domna. He was the most frantically cruel of all the Emperors, and was assassinated (Baths, p. 408). *Alexander Severus*, correctly Severus Alexander, was cousin of his predecessor Elagabalus. His reign was prosperous; but he was killed by his soldiers, with Maximin, a giant Thracian peasant, and future Emperor, at their head (Aqua Alexandrina, p. [48]). *Aurelian*, the son of a peasant, defeated the Goths, and celebrated his victories by a magnificent triumph, amongst the captives being Zenobia, Queen of Palmyra (Wall, p. [45]). *Diocletian* was the author of the first division of the Empire. He severely persecuted the Christians (Baths, p. 216). *Constantine*, the Great, was the son of the Emperor Constantius Chlorus. On his father's death he defeated his rivals Maxentius and Licinius, and became sole Emperor. He adopted Christianity, and founded Constantinople, whither he removed his Court (Arch, p. 123; Basilica, p. 83).

IV. *The Papacy*.—The Roman religion consisted in the belief that the gods intervened in human affairs with rewards and punishments for good and bad actions. They were propitiated by sacrifices and offerings; and their favour was always sought for any projected enterprise. The chief religious officials were the Pontifex Maximus, and the

minor pontifices; the flamens; the augurs, who interpreted the mood of the gods as evidenced in various omens; and the vestal virgins, who kept alive the sacred fire of Vesta brought from Alba Longa. The Romans were a religious and god-fearing people. Polybius, the Greek historian, who lived in the second century B.C., says:—'If you lend a single talent to a Greek, binding him by all possible securities, yet he will break faith. But Roman magistrates, accustomed to have immense sums of money pass through their hands, are restrained from fraud simply by respect for the sanctity of an oath.' After the time of Polybius fear of the gods began to wane, and the simple but strict morality of the Romans gave way to licence. In the early days of the Empire, Augustus attempted in vain to restore the old religious spirit. But the oracles were no longer consulted. The Egyptian gods Isis and Serapis found their way into Roman households. Horace and his friends consulted Babylonian star-readers. Tiberius was surrounded by a host of Chaldaean astrologers. The time was ripe for the introduction of a new religion.

The Romans were extremely tolerant of various religious beliefs; but as their gods were part of the scheme of social law and order they demanded that all sects should respect the national religion. This the Christians would not do. During the first century of the Christian era the Roman Emperors were themselves deified. The Christians would not accept such gods. Their belief in the sole deity of Jehovah, their abhorrence of idolatry, their levelling assertions of human equality, and their threats of future punishment to evil-doers, made them detested by the Emperors, by the idolatrous common people, and by the philosophic unbelievers in the heathen gods—by all classes.

The great fire in Rome, in A.D. 64, was regarded by the people as the work of the Emperor Nero, but he easily found a scapegoat in the most despised sect of the hated Jews. Tacitus says: 'In order to put down the rumour, he (Nero) set up as objects of accusation and punishment those whom, already hated for their wickedness, the people called Christians. . . . They were convicted, not really on the charge of causing the fire, but rather for their hatred to the human race. Mockeries were added to their death; they were wrapped in the skins of wild beasts and torn to pieces by dogs, or crucified, or set on fire and burnt, when the daylight failed, as torches to light up the night. Nero had lent his own gardens for the spectacle, and he gave a chariot race, in which he was seen mounted on his car or mingling with the people in the dress of a charioteer. As the result of all, a feeling of compassion arose for the sufferers, though guilty and deserving of condign punishment, yet as being destroyed, not for the common good, but to satiate the cruelty of one man.' During this, the first great Persecution, SS. Peter and Paul were executed at Rome; and the complete destruction of Jerusalem, by Titus acting for the Emperor Vespasian, followed in the year 70.

In the reign of Trajan, the younger Pliny, who was Proconsul of Bithynia and Pontus, wrote to the Emperor, asking how he was to treat the new sect. He said that they met in secret 'to sing responsively a hymn to Christ as to a god; and they bound themselves by a sacramental oath, not to some crime, but that they would commit no thefts, nor robberies, nor adulteries, nor break their word, nor deny a deposit when called upon'; and he asked whether he ought to punish 'the

name itself, if free from crimes, or the crimes cohering with the name of Christian. Trajan, though declaring the profession of Christianity to be a crime, and the meeting together an illegal association, advised connivance at the existence of the new religion as far as was compatible with the maintenance of the law. This modified persecution continued to be the policy of most of the Emperors up to the time of Constantine, with notable exceptions in the severe measures of Marcus Aurelius and Decius, and in the great general persecution commenced by Diocletian and Maximian, and continued by Galerius and Maximin. During the persecutions the Christians were treated with great cruelty: burnt alive, thrown to the wild beasts in the amphitheatre, and done to death with tortures. Among the more prominent martyrs, besides the Apostles, were Justin, the writer of the 'Apologies,' and the Bishops Ignatius of Antioch, Melito of Sardis, Polycarp of Smyrna, Pothinus of Lyons, and Cyprian of Carthage.

The secret societies which the Christians formed in various parts of the Empire were in the nature of independent, self-governed republics. The political life which the despotism of the Empire had crushed, began to revive in the organisation of Christian communities. Compared with other Roman citizens, the Christian had freedom of mind and of action, and a position of influence in a society. The leaders were at first merely the elected presidents over the meetings. Each congregation elected its president, whose tenure of that position gradually came to be permanent. The dangers of their early years drew these congregations together for mutual support, and led to the election of a bishop with authority, during his life, over an entire district. The acceptance by the Emperor Constantine of Christianity as the State religion, and his abandonment of Rome for his new capital, Constantinople, gave the Bishop of Rome a recognised position as an official of the State, while removing the Imperial tyrant. Constantine called himself the Bishop of Bishops. It was in that character that he convened and presided over the first Oecumenical or General Council of the whole Christian Church, at Nicaea, in Bithynia, A.D. 325. The object of the meeting was to settle the Arian controversy; and its conclusions were embodied in the Nicene Creed, which denounced Arianism as a heresy. While the Eastern Church was torn by dissension, and oppressed by the presence of the Emperor, the prestige of the city of Rome, the orthodoxy and practical sagacity of its bishops, won for the Western Church a general recognition of precedence. The Council of Sardica, A.D. 343, recognised the appellate jurisdiction of the Bishop of Rome; and the Council of Chalcedon, 451, announced the Primacy of the Roman Bishop.

Triumphant over all rivals in the Church, the Bishop of Rome, who came now to be spoken of as the 'Pope' (*papa*), rose to temporal power on the ashes of the Empire. When in 408 Alaric, the barbarian, appeared before the walls of Rome, the Emperor Honorius had taken refuge in Ravenna. Pope Innocent I. acted as the representative of Rome in the negotiations which ended in Alaric's acceptance of tribute. It was during the Pope's absence at Ravenna, trying to rouse the Emperor, that Alaric in 410 returned and sacked Rome. In 451 the remonstrance of Pope Leo I. saved Rome from Attila, the Hun; and his intercession in 455 softened the blows of Genseric, the Vandal. The Romans now regarded the Pope as their leader and defender, a position which was further strengthened by the fall of the Western Empire in 476. The

barbarians who conquered Rome were Christians, though of the Arian heresy, before they came into Italy; and they supported the Church and the Pope for the sake of their recognised official authority in the State. Gregory I., the Great (590-604), converted them to the orthodox faith, and, with the aid of Augustine, achieved the conversion of Britain, Innocent I., Leo I., and Gregory I., are regarded as the founders of the Papal power. Gregory II. (715-31) successfully repudiated the authority of the Eastern Emperor Leo, the Isaurian, who had published an edict against the use of images. The Romans expelled the Imperial Governor from the city; and Gregory III. in 731 excommunicated the Iconoclasts. In the turmoil which followed, the Lombards invaded Italy. Stephen III. appealed to Pepin, the Frank, who defeated the Lombards, and, in 754, gave the Pope a portion of Lombardy. Thus began the temporal power of the Pope over the States of the Church. In return for this service, Pepin's son, Charlemagne, was on Christmas Day, 800, crowned by Pope Leo III. in St. Peter's Church, as Augustus and Emperor. The immortal Emperor and his immortal city were revered by the establishment of a monarchy which lasted till 1806—the 'Holy Roman Empire.' Most of the successors of Charlemagne crossed the Alps once in their lives to be crowned at Rome by the Pope. The last such coronation took place in 1452.

On the death of Charlemagne a turbulent period ensued, which clouded the fortunes of the Papacy. In 1073 Hildebrand became Pope as Gregory VII. He declared that no layman, not even the Emperor, should have power to confer an ecclesiastical appointment. He compelled the Emperor Henry IV., who transgressed this rule, to plead for absolution, barefoot and clad in a hair shirt, for three frosty days in January, before the castle of Canossa. He was afterwards imprisoned by Henry IV. and died in exile, but the war of investitures ultimately ended in favour of the Papacy by the resolutions of the Concordat of Worms in 1122.

In 1065 Jerusalem was taken by the Turks. The Crusades which followed and lasted for 200 years, brought the whole of Christendom under the sway of the Pope. With Innocent III. (1198-1216) the Papacy reached its greatest height, and was the predominant power in Europe. But with the close of the Crusades the Pope lost his 'exaction of tribute from the vassal world, and began to sink into an Italian prince, or into the servant of one of the great monarchies of Europe. The last convulsive effort of the Popedom for the dominion of the world, under Boniface VIII., ended in the disastrous death of that Pope; the captivity of the Papacy at Avignon.'—(Milman.) After the imprisonment of Boniface VIII. by the French King Philip IV., the authority of the Pope became gradually so much reduced that Pope Clement V. fled from Rome to Avignon, where he enjoyed the protection of France. This papal absence, the 'Babylonish Captivity,' continued until 1377, when Gregory XI., fearing to lose all authority in Italy, returned to Rome. The Reformation in the 16th century further reduced the power of the Papacy. On the accession of Sixtus V. (1585-90) the papal authority was scarcely recognised anywhere except in Spain and Italy. He followed the example of Nicholas V. (1447-55), Julius II. (1503-13), and Leo X. (1513-22) in embellishing the city of Rome. In 1628 St. Peter's was dedicated. The fortunes of the Papacy continued to fall, Clement XIV., in 1773, suppressed the Jesuits.

Then came the overthrow both of Pope and Princes by the French Revolution. Italy, at that time, was divided into a number of small States. Genoa and Venice were republics. The King of Sardinia held Savoy, Nice and Piedmont; Lombardy was under the last Emperor of the Holy Roman Empire, Francis II.; Tuscany, Modena and Parma were under dukes; the Pope ruled the States of the Church; and a Bourbon was King of Naples and Sicily. In 1796 Napoleon Buonaparte was appointed by the French Directory chief of the army in Italy. He defeated the Austro-Sardinian troops at Montenotte, Lodi, and Arcola, and he declared the Papacy abolished. By 1801 his plans had changed. He restored Rome to Pius VII., and in 1804 he was crowned Emperor by the Pope at Paris. In 1805 he was crowned King of Italy at Milan. In 1806 the Holy Roman Empire came to an end with the resignation of Francis II., the Austrian. In 1809 Napoleon annexed Rome; he was excommunicated by Pope Pius VII., who was thereupon seized by French troops in the Quirinal Palace, and taken to France as a prisoner. On the birth of a son, in 1811, Napoleon styled him 'King of Rome.' In 1815, after the fall of Napoleon, the Congress of Vienna divided Italy among the conquerors. The North of Italy went to Austrian Princes, except Genoa, which fell to Victor Emmanuel, King of Sardinia; Ferdinand, a Bourbon, obtained Naples and Sicily; and to the Pope were restored, with Rome, the Papal States.

The restored Princes attempted to crush the rising spirit of independence. Democratic Carbonari societies aroused insurrections. Mazzini, at the head of the young Italy party, aimed at a Republican United Italy. At length, in 1847, political constitutions were conceded by some of the Princes; but in 1848 a general revolutionary movement spread through Europe. An insurrection broke out in Rome. The Pope's secretary and his minister of justice were both killed; and he (Pius IX.) fled in disguise from Rome to Gaeta. In 1849 a constituent assembly met in Rome. It divested the Pope of all temporal power, and established a Republic. French troops, under Marshall Oudinot, captured Rome and restored the Pope. In 1859, after the defeat of the Austrians by Franco-Sardinian troops at the battles of Magenta and Solferino, the treaty of Villafranca gave Tuscany, Modena, Parma, and Romagna to Sardinia. In 1860 the papal troops were defeated at Ancona, and the States of the Church (with the exception of Rome) annexed to Sardinia; while in the South, the victories of Garibaldi led to the deposition of Francis II. (King Bomba), and the annexation to the Sardinian kingdom of Umbria and the two Sicilies. In 1861 Victor Emmanuel was proclaimed King of Italy. In 1870, owing to the war with Prussia, the French troops were withdrawn from Rome, and replaced by those of Victor Emmanuel. In 1871 the Italian Government was removed to Rome, which thus became once more the capital of Italy. The Pope was allowed to retain the palaces of the Vatican and the Lateran with their precincts, the Church of Santa Maria Maggiore, and the villa of Castel Gandolfo at Albano; and he was voted an annuity of 130,000*l.* a year, which has never been accepted. From that date the Pope has not emerged from the Vatican. In 1878 King Victor Emmanuel died, and was succeeded by his son Humbert; and a few days later Pius IX. died, and was succeeded by Leo XIII. On the assassination of King Humbert in 1900, the present King, Victor Emmanuel III., succeeded. In 1903, on the death of Leo XIII., Pius X. was elected,

A PAPAL ELECTION.†

The Pope is elected by the Sacred College, consisting of the Cardinals, assembled in Conclave, or under key (*clavis*). There are six cardinal-bishops, fifty cardinal-priests, and fourteen cardinal-deacons, seventy in all, when there are no vacancies. On the morning of the eleventh day after the death of the Pope, the cardinals attend mass in St. Peter's, and then enter the Chapel of the Conclave. They do not again emerge from the rooms prepared until a Pope is elected. All the doors of these rooms are blocked up, except one for the exit of a sick conclavist, or the entrance of a late arrival. The key of the inside lock of this door is kept by the Cardinal Camerlengo, of the outside by the Governor or Marshal of the Conclave, a hereditary office formerly held by the Savelli, now by the Chigi. Each cardinal takes into the Conclave two secretaries, officials who have great opportunities for intrigue, and exert a potent influence on the election. There are many other attendants locked up with the cardinals.

The actual election is by voting papers. Each cardinal on his entering the Sistine Chapel (where the election takes place) is supplied with a ticket, on which he writes the name of the candidate he favours, and his own name, and then folds and seals it in such a manner that the nominee's name can be seen, but not that of the elector. The papers are then placed in a large chalice on the altar, whence they are taken by scrutineers, who read out the names of the candidates for whom votes have been given. Any person, whether clerical or lay, may be elected; but it has long been the custom to choose a cardinal. Two-thirds of all the votes given is necessary for election.

If no cardinal has received the requisite number of votes, the voting papers, mixed with a quantity of damp straw, are burned, and the thick smoke issuing from the chimney gives the populace outside the news that the morning ballot has failed. The next ballot takes place in the afternoon, and if the people then see a thin smoke issuing from the chimney, they know that the voting papers were burned without straw, and that they have a Pope. Presently the first cardinal deacon appears on the balcony, over the entrance to the Vatican Palace, and says: 'Nuntio vobis gaudium magnum; habemus pontificem, eminentissimum N——, qui nomen imposuit ——.' ('I announce to you a great joy; we have a Pope, the most eminent N——, who has taken the name of ——.')

Three countries—Austria, Spain, and France—have each acquired the right of one objection, or veto, to an election. In 1831 Cardinal Giustiani, who had already received many votes, was excluded by the veto of Spain. In 1846 Pius IX. would not have been elected if Cardinal Gaysruch, who had been sent by Austria to veto his election, travelling at the greatest speed of post horses, had arrived in time. At the Conclave of Pius X., in 1903, Austria used the veto against Cardinal Rampolla.

† Taken, with slight modification, from 'The Story of Rome,' by Norwood Young. 5th edition, 1907.

ARCHITECTURE.†

Owing to the rapid development of Rome in the last century before Christ, there are but few remains of the architecture of the Republic, so that the earliest buildings now represented belong to what may be called the Roman Imperial style. The purest period of the style was that of the reign of Augustus, when Greek artists were mainly employed. A revival took place during the reign of Hadrian, who employed the Greek architect, Apollodorus of Damascus. Towards the end of the second century a decadence in style set in, from which there was no recovery.

Roman Imperial architecture was developed from two previously existing styles, the Etruscan, from which it derived the use of the arch and vault, and the Greek, from which it borrowed the Orders (see *Glossary*). In their modified form the orders were often employed in a purely decorative manner to emphasise and adorn those structures in which the arch and vault formed the leading constructional factors. In their temples and basilicas the Romans adhered more or less to the trabeated system of architecture (from *trabes*, a beam), viz., the post and lintel, or column and architrave. In their amphitheatres and thermae (public baths), they employed the arcuated system of construction, in which the arch, vault, and dome covered over space; and, to decorate the walls carrying these, both externally and internally, they spread over them a facework of the Greek orders, piling them one above the other in a manner entirely contrary to the principles which had led to their evolution in Greece. The decorative facework of the Theatre of Marcellus and of the Colosseum still remains; but that of the thermae is gone, except in the transept of the Church of S. Maria degli Angeli, originally the tepidarium of the baths of Diocletian. The great span of the vault of this transept (78 ft.), wider than the vault of any Gothic cathedral, suggests the great importance of the one factor to which Rome owes the size and the preservation of her magnificent buildings, viz., the splendid quality of the concrete with which her walls and vaults were built. The admixture of pozzolana, a volcanic deposit, of which there were large quantities under and round Rome, gave to the concrete the quality of a hard cement. 'This pozzolana more than any other material contributed to make Rome the proverbial "eternal city." Without it a great domed building like the Pantheon would have been impossible, as would also the immense vaulted thermae, and a wide spanned basilica such as that of Maxentius.'—(Middleton.) The Romans themselves do not seem in the early years of the Empire to have recognised its great value. The stylobates, or raised platforms on which many of the temples were built, were filled in solid with this concrete, so that they became as firm as the natural rock. It is to this circumstance that we owe the preservation of the columns of many of the temples in the Forum, and the magnificent walls. The Roman architects were not only the greatest engineers of the world, but they possessed the most lasting and the strongest material to build with. Broadly speaking, there were two methods of building walls in Rome: I. *Opus quadratum*, rectangular slabs of stone set with or without mortar. II. Concrete masses either faced or unfaced. In the former

† For the *Campanili*, see p. [60].

the Romans recognised the value of large blocks of stone, which averaged 4 ft. by 2 ft., and 2 ft. thick; the shafts of their columns, whether in stone or marble, were almost invariably monoliths, i.e. in one block. A description of the various methods of facing is detailed in the *Glossary*.

Temples.—Unlike the Greek temple, the Roman temple in Rome was rarely Orientated. It occupied the most prominent position in a forum or on an eminence, and was always raised on a stylobate, with a flight of steps in front. It was always *prostyle*, viz., with a portico of columns in front; sometimes *peripteral*, viz., columns all round; but more often *pseudo-peripteral*, that is to say, the cella occupied the whole width, and the columns were semi-detached, and formed part of the cella walls. There are three cases in Rome in which the temple was built in the centre of a great enclosure surrounded with a porticus—the Temples of Venus and Rome, the Temples of Juno and of Jupiter within the Porticus of Octavia, and the Temple of Neptune within the Porticus of the Argonauts.

Basilica.—Of the two great Pagan Basilicas, the Ulpian and the Julian, only the bases of some of the columns and piers remain; but some idea of their size and magnificence may be realised in the Churches of S. Paolo fuori le Mura and S. Maria Maggiore. The latter, though smaller in its dimensions, and having only single aisles, bears perhaps the closest resemblance to the Pagan basilica; the pilasters decorating the clerestory walls, and the richly coffered ceiling, though restored and partly rebuilt at a later date, give a fair idea of its original interior aspect. The Church of S. Paolo fuori le Mura was rebuilt after the fire of 1823 on the same plan, but with various modifications in the decoration of the clerestory walls, and the original open timber roof was replaced by a flat ceiling with deeply sunk coffers. The chancel arch with its superb mosaics of the fifth century was fortunately preserved; and in course of time, when age has toned down the excessive polish of the marbles and the intense brightness of the gilding, the interior of this church will fairly represent the magnificence of the early basilicas.

Theatres and Amphitheatres.—Of the many theatres built in Rome, that of Marcellus, begun by Julius Caesar and completed by Augustus, is the only one of which any considerable portion exists. The semi-circular part is decorated with the Doric and Ionic orders superimposed, with arches between. The orders employed are of the purest Roman style. The system of superimposition of the orders of an applied decoration is of Roman invention, and can also be studied in the Colosseum, where there are four orders superimposed. The three lower, of engaged columns, Doric, Ionic, and Corinthian, belong to the reigns of Vespasian, Titus, and Domitian, and have arcades between. The upper story, added in the first half of the third century, consists of a blank wall decorated with Corinthian plasters. The amphitheatre was a Roman invention.

Thermae.—The transept of the Church of S. Maria degli Angeli, and the circular chamber, now the vestibule to it, originally formed the tepidarium and the laconicum of the Baths of Diocletian; the original floor was 7 feet lower. These halls, the remains of the Basilica of Maxentius, and the lower portion of the interior of the Pantheon, may, when compared with the ruins of the Baths of Caracalla, enable the

visitor to realise the extent and magnificence of the *thermae* of Imperial Rome. The marble facing of the walls and the columns of the *exedra* of the Pantheon are probably identical with the decoration of the lower part of the *tepidarium* of Caracalla's Baths; the great recesses forming the aisles of the Basilica of Maxentius, and portions of the vault with the deep coffer, give some clue to the decoration of the vaults of these baths. These coffer in the baths were filled with mosaic.

The Domestic Architecture of the Romans as a whole can best be studied in Pompeii. There was, however, nothing there on so large a scale as the House of the Vestal Virgins, of which the foundations were discovered in 1883. The Atrium of this important building, together with the surrounding peristyle, measures 221 ft. by 71 ft., and outside these limits are traces of rooms, the *tablinum*, bath-room, &c.

The next phase in the architecture of Rome, the **Early Christian**, is more amply represented there than in any other city. Owing, however, to the facility with which Pagan buildings could be despoiled and the material utilised in new structures, scarcely any progress was made in the development of an architectural style; and, were it not for the great size of the basilicas, for the magnificence of the marble columns transferred from ancient temples, the splendid mosaics which enrich the chancel aisles and apses, and the richly gilded and deeply coffered ceilings (many of which are due to later restorations), they would scarcely merit the interest attached to them. Many of the temples in Rome and elsewhere owe their preservation to the fact that they were transformed into churches, but there is no instance recorded of a Pagan basilica in Rome being thus turned to account. The two earliest examples of Christian basilicas, that of St. John Lateran and St. Croce, were expressly built by Constantine for the new faith; their plan, however, was based on that of the Pagan basilica, as giving greater space for the immense congregations which assembled. The old Basilica of St. Peter, erected by Constantine, and removed to make way for the present church, measured 380 ft. by 212 ft., thus covering an area of 80,000 square ft.—larger than any cathedral, except those of Milan and Seville; the nave alone was 80 ft. wide, which is twice the average width of a Gothic nave. The Basilica of S. Paolo fuori le Mura gives the best idea of the magnificence of a Pagan building, for although it was rebuilt after the fire of 1823, it retains the simple elements of its original design better than the Lateran five-aisled basilica, which has been so much changed by subsequent additions and restorations. There is, however, one change to be observed. Whilst the columns of the latter, as well as of many others of the lesser basilicas, carry an entablature supporting the wall above, in S. Paolo they carry arches, which would seem to have been found necessary to support the wall above, and also to allow of a wider span being given to the intercolumniation. The same feature is found in the Church of St. Agnes outside the walls, and adopted also in the triforium gallery of the same church. Excepting the changes in plan which the Christian ritual required, these arches are almost the only advance made in architectural design throughout the whole of the dark ages in Rome. In other parts of Italy a new style was being gradually developed. Although throughout the middle ages Rome went on building large churches, it was in the debased Roman style fitting together Roman pillars with classical details of more or

less purity, but hardly, except in their cloisters, deserving the name of a style.—(Fergusson.) It is in this respect that the cloisters of St. John Lateran and S. Paolo outside the walls come as a pleasant surprise, for although in the capitals of the arcades and in the entablature which they carry there is a close adherence to classic precedent of a pure type, in the elegance and freedom of their design, and variety of their twisted shafts, we seem to find ourselves in the presence of a new style. The cloister of St. John Lateran, according to Prof. A. L. Frothingham, was built by Vassalectus, the most talented Roman architect of his day, in 1227, and is the prototype of the elaborate decoration of twisted shafts inlaid with mosaic. Scarcely less beautiful are the mosaic pavements which adorn the greater number of the churches in Rome. The designs for these were always made for the churches in which they were used, and arranged to include circular slabs of porphyry, sections from the immense monoliths which decorated the Roman *Thermae*. They are attributed to the Cosma family (see *Glossary*), who between 1150 and 1299 executed the more important examples.

The **Gothic Style** took no root in Rome; the only example, the Church of S. Maria Sopra Minerva, is of little interest. The last phase of architectural style in Rome is shown in the works of the revival, to which two titles are given—**Renaissance** and **Italian**. As a rule the first term is applied to the earlier changes which took place, when classic details were employed in designs based on Gothic composition. The best examples of the Renaissance in Rome are found in the tombs of popes and cardinals, especially in the Church of S. Maria del Popolo. The tombs of Card. Ascanio Maria Sforza and Card. Girolamo Basso, both sculptured by Andrea Sansovino in 1510, in the refinement and beauty of their sculptural detail, are almost equal to Greek work. Bramante's two palaces, the Cancelleria and Torlonia, better known as the Pal. Giraud, in the details of their capitals and other sculptured ornament, show similar refinement; but the regular disposition of the flat pilasters which denote the two upper stories foreshadows the introduction of the **Italian Style**. This style was evolved by the great Italian masters, of whom Palladio, Vignola, Scamozzi, Serlio, and others, may be regarded as the chief exponents, especially as they all published works on architecture, each setting forth his own version of the classic orders, with regulations as to their employment, their proportions, and their details. The great facility with which the orders could be piled one above the other produced a monotony which was only relieved by the details of the capitals and other sculptured ornament. It is with a sense of relief, therefore, that we come to the Farnese Palace, commenced by San Gallo the younger, where, in the principal front facing the piazza, the use of the orders is confined to the windows of the first floor (the *piano nobile*) and the upper story. The latter, and the magnificent cornice, were added by Michel Angelo, who in this latter feature shows his power in giving unity of design to a composition. The central bay of the garden front, by Giacomo della Porta, in 1580, shows on the other hand how such unity can be destroyed by the introduction of features out of harmony with the original design. The discontinuation of Michel Angelo's cornice, and the feeble copy of the internal decoration of the courtyard, destroy the breadth of this front. In the great court the upper story added by Michel Angelo is weak compared with San Gallo's work in the two lower stories. These latter, with the superb

vestibule, are the finest examples of their kind in the Italian style. The use of arcades round a courtyard, giving a covered approach to the rooms on two or three floors, is one of the most satisfactory features of the style. The courtyards of the Cancelleria, of the Pal. Venezia, of the Monastery of Sta. Maria della Pace, and of the Pal. Santo, are all fine examples. In strange contrast to the attempt made to get rid of the orders altogether, we find in the Museum of the Capitol a distinct misuse of them, where a single order is carried through two floors. This gave Michel Angelo the opportunity of crowning his building by the entablature of the Corinthian pilaster, which produces a certain amount of unity, but at the sacrifice of truth.

In Michel Angelo's greatest architectural work, St. Peter's, the adoption of the single order produces at first a feeling of disappointment, and it is not till after several visits that one begins to realise the immensity of its interior. This sense of want of size is due mainly to the gigantic proportions of the order employed, and to the fewness of its subdivisions. The nave of St. Peter's is about 300 ft. long, and consists of four bays only, each of an arch flanked by twin Corinthian pilasters on either side. The width, centre to centre, of each bay is 75 ft. Now, in Westminster Abbey, the bays are only 20 ft., centre to centre of piers, so that there would be fifteen bays in the same length. Again, in height, in Westminster Abbey there are three subdivisions—the nave arches, the triforium gallery, and the clerestory—the total height being 108 ft. In St. Peter's there is only one order and the semicircular vault, and in consequence it appears less high, though, as a matter of fact, it is in reality 47 ft. higher. Of course, with so gigantic an order, everything else had to be designed to scale, and the baldacchino is 95 ft. high, with an order of 62 ft., and figures 20 ft. high. Even the little cherubs which support the holy-water basins in the nave are some 10 ft. high. Michel Angelo's plan consisted of a Greek cross, in which the nave, the two transepts, and the choir would have had one bay each. After his death three more bays were added to the nave, changing the design to that of a Latin cross. In addition to this a vestibule was added to the front, and the same gigantic order adopted as that which Michel Angelo had designed for the choir and transepts, the result being that only the upper part of the dome is visible from the piazza, and, to judge of its effect, it is necessary to go round to the western end (the apse is at the west end in this as in nearly all the early churches in Rome), where its intended composition with the three apses in the minor cupolas can best be seen. Internally the splendour of the decorations, the rich marbles, and the simple grandeur of the semicircular coffered vault, make St. Peter's one of the most sublime architectural compositions. To a certain extent, a scale is given to the main front by Bernini's colonnades, which were not added till after 1665; but, as Fergusson remarks, 'their effect is very much marred by their being joined to the Church by two galleries, 366 ft. long, sloping outwards as they approach the Church. These last are in consequence scarcely seen in the first approach, so that the colonnades appear to be in contact with the Church itself, and its size is diminished by the apparent juxtaposition.' The portico of the north transept of St. John Lateran, by Fontana, 1586, is very poor in design, and more applicable to a theatre than a church; and the principal façade, by A. Galilei, 1734, though fairly pure in design for its period, is another instance of the misuse of the orders,

which run through two stories, and in addition are raised on lofty pedestals some 15 ft. high; these and the immense figures on the top entirely destroy the scale. Many of the deeply-coffered and richly-gilded ceilings of the churches belong to restorations, and some of the finer examples of Italian design are to be found in these. The central dome and chapels of Sta. Maria del Popolo are beautiful examples of the earlier Renaissance in their decoration. In secular work the *ceilings* of the *piani nobili* of many of the palaces; of the entrance vestibule, and the ground and first floor *loggie* to the Court of the Pal. Massimi; and of the famous *loggie* of the Vatican, based by Raphael on the then recently-discovered remains of the Palace of Nero; of the *stanze* of Raphael, and other galleries in the Vatican—all show great variety of design, enhanced by the most beautiful frescoes. The vaulted ceilings of the Pal. Farnesina and Villa Julia, all based on Roman originals, lend themselves, by their simplicity of form and varied surface, to that type of decorative design of which Raphael was the chief originator and exponent.

SCULPTURE.

In the Museums of Rome there are a certain number of purely Greek sculptures, scattered here and there—some of them of great beauty. These are noticed as they appear in the *Handbook*, and need not be considered here, where the subject we propose to discuss briefly is rather the practice of sculpture among the Romans at a time much later than those Greek specimens. Next there is a series of statues—also much scattered—which are universally accepted as ancient copies from celebrated Greek originals now lost. So long as the originals are not forthcoming, these ancient copies are obviously of the highest interest to the history of Greek sculpture, and, from that point of view, they are duly noted in the *Handbook*. On the other hand, no one doubts that in all these instances the Roman, or, better, Graeco-Roman, copyists had allowed themselves a certain measure of freedom. The wish of every one is that this measure of freedom should be accurately defined, not only for the sake of the Greek originals, but also for the light which would thus be thrown on the conditions of sculpture among the Romans at the time when those copies were executed. Much has been written on these questions, but apparently nothing short of the discovery of the originals will ever set the matter fully right.

In recent years extraordinary efforts have been made by Professor Furtwaengler and others to rescue many more of the statues in Rome from their present anonymity, and to identify them as copies, more or less true, from Greek originals. As yet, however, there is too much divergence of opinion, in almost every instance, to justify either the acceptance of these new identifications in the *Handbook* or the discussion of them in this place. Whether we agree or differ, the result in each case bears principally on the missing Greek originals, and brings no clear and definite gain to our knowledge of the condition of the art of sculpture among the Romans.

Putting aside the whole class of accepted or debatable copies from

† 'Meisterwerke,' 1893. English translation by E. Sellers.

Greek originals, we still have in the Roman galleries a large proportion of sculptures in the form both of statues and bas-reliefs, which appear to have no distinction whatever in point of style. They are usually regarded as examples of the last phase of Greek art working itself out in Rome. From the Greek point of view little more need be said of them. On the other hand, we have to bear in mind that the extraordinary prevalence of sculpture of this kind in ancient Rome must have exercised a widespread influence on Roman taste. For one thing, the bas-reliefs among them, however lacking in distinction of style, abound in technical skill, and to a people just beginning to develop the practice of sculpture this skill would appear marvellous. There was more to be learned from it than from copies of Polycleitos and Myron; and as a proof that much was so learned we need only refer to the immense series of sculptures in relief executed in the time of the Empire, and still surviving. It is true that these Empire reliefs, as, for instance, on the Column of Trajan, follow only partially the principles of composition which are so conspicuous on the great mass of Graeco-Roman sarcophagi and such like.† But when occasion suits they are equally ready to avail themselves of that other principle of bas-relief which became popular in Greek art in the Alexandrine age, viz., the rendering of open-air scenes with due regard to the landscape or scenery surrounding them, as distinguished from what may be called the academic principles of the older Greeks, in which the sense of open-air effect is ignored. Nor was the influence of this Alexandrine art confined to the extensive reliefs of the Imperial age on which long campaigns against barbarians are represented. It had begun to operate long before then in Rome, as may be seen from the series of reliefs collected by Prof. Schreiber.‡ We may take, as an example, a relief in the Vatican Museum representing a cow suckling her calf beside a fountain at which the cow is drinking, while a young hunter stands looking on. The cow suckling her calf is one of the oldest and most frequent motives in Greek art. But in the Vatican relief this simple and beautiful motive becomes only an incident in the landscape. The cow drinking at the fountain while her calf sucks her, is a step away from the ideal to the naturalistic. The hunter looking on, the tree, the temple-roof showing in the background, these have each as much importance as the cow and her calf. The whole is an open-air scene.

Apparently the Romans of the Republican age had kept quite distinct these two opposite principles of bas-relief, bestowing a marked preference on the academic manner, which in their eyes was associated with the older and better periods of Greek art, yet learning much from the more recent and still living art of the Alexandrine age. Apparently, also, it was not till Imperial times that the Romans first embarked on the combination of those two methods on any large and important scale. On the other hand, it is hardly to be supposed that a combination, so remarkable from an artistic point of view, had not been preceded by a gradual process of preparation, and by the slow evolution of a distinctly Roman tendency in matters of art, of which the prominent features were an inborn love of the naturalistic, and a cultivated taste for the academic in art.

We are told by Pliny that towards the end of the Republic there were certain sculptors in Rome who were highly celebrated, first for the

† C. Robert, 'Ant. Sarcophag. Reliefs.'

‡ 'Hellenistische Reliefbilder,' 1894.

accuracy and finish of their work, and secondly for their close observation of animal life. The two he mentions particularly were Pasiteles and Arcesilaos. Both of them were accustomed to make careful studies in clay, apparently from the life, as a preliminary to their sculptures. Both were very productive, but only a very few of their works are specially mentioned. It would seem, however, from what is said, that Arcesilaos had combined in some measure the academic and the naturalistic methods. As to Pasiteles the record is not so clear, but on the other hand there is in the Villa Albani a nude statue of a youth inscribed with the name of its sculptor, Stephanos, who claims to be a pupil of Pasiteles. In ordinary circumstances that assertion of pupilage would imply that the style of this statue was practically the style of Pasiteles. It is certainly a very peculiar style, as we shall see, and what adds to the interest of it is that the same striking peculiarities of treatment are found in a number of other statues by apparently nameless sculptors, particularly the groups of the so-called Orestes and Electra in Naples, and of Orestes and Pylades in the Louvre. It is not doubted that all these belong to one and the same school. The only question is whether their peculiarities of style are sufficient to constitute an independent school of sculpture. Some writers deny this, pointing out, very justly, that a group in the Museo delle Terme by the sculptor Menelaos, a pupil of Stephanos, and third in line from Pasiteles, does not show the same peculiarities of style. Others believe that the so-called Pasiteles style has nothing original in it whatever, but is simply a prolongation down into Roman times of a modified archaism which had begun in Greece several centuries before. It may well be admitted that Pasiteles had started from the older, and highly artificial tendency. But for our present purpose the statue of Stephanos, and its kindred, are enough to show that the decadent archaism of Greece did not entirely satisfy the Romans towards the end of the Republic, whose instincts for a more naturalistic treatment of sculpture were then developing under the influence of Alexandrine art. While retaining the academic structure and pose in their statues, the school of Pasiteles infuse a singular tenderness into their rendering of the skin and flesh. The effect is everywhere very subtle, and, when diffused over the whole of a nude statue, it reacts against the academic formality of the outlines. This may not be going far in the direction of naturalism, but it is going some way. The beauty and charm of outline in a statue were perhaps never more finely displayed in Greek art than in the slightly archaic figures of the so-called Peloponnesian school. Pasiteles and his followers must have known that in choosing this particular type of statue as a basis on which to add a subtle, diffused naturalism, the effect would be striking and in many respects agreeable. The groups we have mentioned show that they succeeded in this.

It was, however, in portraiture, and in the representation of barbarians, that the Romans found the best scope for indulging their naturalistic instincts in conjunction with their academic training. By nature inclined to look on the world as they found it, being, in fact, men of the world, and possessing within their own race an infinite variety of type, as we see in the long series of existing busts, the Romans were in the best possible position to develop an extraordinary passion for portraiture. The Greeks were differently constituted. As a race they were more select and more uniform in type. In their best days they had no

special love of portraiture. Let us take as a Greek example the portrait statue of Mausolos in the British Museum. Here was an instance in which a semi-barbarous prince was to be portrayed. His long hair, his slight moustache and beard, and the general structure of his face, are all rendered with sufficient truth to indicate the race to which he belonged, and, in measure, the man himself. Precisely the same characteristics occur in a fine head of a barbarian, also in the British Museum. Yet how different the artistic treatment! Clearly the head of Mausolos has been toned down to be in keeping with the formal and conventional Greek dress which he wears, while in the head of the barbarian, conventionality is cast aside, except in certain of the features, which, though true to the Gaulish type, are yet rendered in an academic manner.

There are many portraits of Greeks in the Roman galleries, most, if not all of them, made in Roman times from older Greek originals. It was hardly possible but that in the copying a certain amount of modification would take place. We see to what extent this may often have been carried when we compare, for instance, the head of Pericles in the Vatican with the head of him in the British Museum. Yet with all allowances of this sort, the Greek portraits in Rome still preserve the predominant quality of clearly defined outlines and carefully modelled forms, with a corresponding absence of vivid personality—they retain style at the cost of natural effect.

In the long series of Roman portraits it will often be seen that, combined with the greater variety of types characteristic of a more worldly race, there is on the part of the sculptors a constant effort to secure natural effect at the expense of style. Even in the portraits of Roman Emperors found in Greece or Greek colonies, we often see this difference between the Greek and the Roman very clearly marked. But there is always this to be said for the Romans, that their long training in academic style preserved them from carrying to extreme their love of natural effect, as has often been done in the portraiture of modern times.

The dying gladiator in the Capitoline Museum, or the group of Arria and Paetus in the Museo delle Terme, may be taken as other examples of how the Romans strove to force in upon the academic training, which had been current for centuries among them, their own natural perception of the stern realities of life. It may not be art of the highest form to persist in combining in this way the results of laborious training, and its consequent love for the beauty of details, with natural instincts of an impressionist tendency. But such was the distinctively Roman idea.

A certain number of sculptures, such as the Belvedere Torso in the Vatican, have survived from Roman times, having upon them the signatures of artists who describe themselves as Athenians by birth. It is agreed that fundamentally these artists were, one and all, copyists of older and celebrated Greek sculptures, such apparent differences as exist among their works being explained by the differences of style proper to the sculptures they set themselves to reproduce. The questions that remain are—How far they show in common a tendency to modify the originals in a particular direction, and whether this tendency had its origin in a desire to meet distinctively Roman taste? The general opinion is that the comparatively few signed sculptures of this so-called

Neo-Attic school do possess in common a particular tendency in the modifying of their Greek originals. Not only so, but a large number of the unsigned sculptures in Roman museums share the same artistic tendency, and may therefore be confidently classed with them. What, then, are the characteristics of this Neo-Attic school? Possibly they may be best described as the addition of greater expression than had been customary among the Greeks, in rendering the details of the human form. The Belvedere Torso is a standard instance of this greater intensity of expression, combined with Greek tradition, in the general disposition of the various parts of the body. But nowhere, perhaps, is this particular tendency more easily recognisable than in the series of reliefs noted as 'archaistic' in the course of the *Handbook*. The difference between them and true archaic Greek reliefs resolves itself always into a greater intensity of expression in the details, which in this case are mainly details of drapery, because in the true archaic Greek reliefs which they started from, draped figures are by far the most frequent. We may not admire the over-elaboration of the draperies in the later archaistic reliefs, nor the attempts to give more vitality to the action of the figures. Still less can we admire in the composition of groups the singular poverty of imagination which usually is content with the idea of a ceremonial procession as a sufficient means of binding the figures together in a group.† The fact remains that these archaistic reliefs clearly indicate a tendency, in the times of the Roman Republic, towards greater vitality and greater expression, within the lines of Greek tradition and academic training. It does not really matter that a certain number of archaistic reliefs have been found in Greece itself, or that this particular manner of sculpture had been practised spasmodically in Greece during several centuries. It is enough to see from the many examples of it in the galleries of Rome how largely it had caught the Roman taste, and to what lengths it was carried among the Romans beyond anything of the kind executed in Greece.

Among the Roman copies of celebrated Greek statues some occur only in single examples, such as the Apoxyomenos of Lysippos and the Apollo Belvedere of Leochares. In these instances it is practically impossible as yet to say how far an extensive modification of details may have been combined with a truthful rendering of the general aspect of the figure. In other instances two or more Roman copies exist from one and the same Greek original, such as the Doryphoros of Polyclethus and the Discobolos of Myron. In these cases an exact arrangement throughout all the details of a statue would mean much, provided the result is quite consonant with what is otherwise known of the art of the period in which these sculptors lived. But equally it may mean that much of the details of the statues is consonant with the spirit of Roman copyists, otherwise known from their works. Between these alternatives it is possible that certain details of the originals may have survived, apart from the general aspect of the figure, which was doubtless always more or less correct. For our own part, we are inclined to see in these Roman copies, a system of modification in the details intended to bring the originals more into line with the taste of the times, to make them more vivid as a whole and more expressive in details.

† For a very elaborate discussion of these questions, see F. Hauser, 'Neu-Attisch. Reliefs,' 1889.

The latest development of Greek sculpture to any important extent was that which is represented by the extensive series of reliefs from Pergamon now in Berlin. For these sculptures, the old subject of a battle between gods and giants is realised in a new manner. The horror of the scene is the predominant feature. Exaggeration abounds in the faces and the action. Yet with all this there remains an extraordinary display of careful and accurate training in the rendering of the human form. There is no doubt but that the Pergamene school had greatly influenced art during the last century of the Republic, or even somewhat earlier. At the same time it is not right to ignore the fact that the predisposition of Roman taste towards forcible expression had already been studiously combined with academic training. In the museums of Italy and elsewhere there are a certain number of sculptures representing wounded Gauls and Amazons, among which is reckoned the dying gladiator in Rome. It is supposed that these all belong to the Pergamene school, notwithstanding that they differ widely in pathetic expression from the authentic Pergamene sculptures in Berlin. The general opinion may be right. The Romans inherited the kingdom of Pergamon, and to some extent they may also have inherited the art of that kingdom, still it is only fair to allow that the Romans themselves were already in a fair way of developing the same taste for pathos and naturalism in art.

In the Laocoon group the horror of the subject is doubtless a conspicuous element, yet it is saved successfully from being a repulsive element by the splendid academic training which pervades the three figures. We are told that this was the work of three Greek sculptors of Rhodes, a father and two sons—answering to the father and two sons in the group—and there is every reason to believe that its advent in Rome made a profound impression. To this day there is probably no piece of sculpture which appeals more universally to mankind, just because of the balance it possesses between the extremes of natural expression and technical skill.

In the Roman Galleries there are many examples of sculptured foliage on altars, candelabra, and large architectural blocks. Charming as they are to the passer-by they have a special interest for the student of strictly Roman art. In Greek floral decoration at its best, as seen in the Erechtheion at Athens, the striking feature is the precision and crispness with which every leaf and tendril is outlined and cut sharply down to the background of marble. In the Roman examples of which we are speaking the effect is quite different. It is not an effect dependent upon outline, but principally upon light and shade. A few touches of colour are all that is required to produce as perfect an illusion as could be wished. Yet even these touches of colour were unnecessary, and probably were seldom added, because the flicker of light and shade in the scattered foliage and flowers was itself sufficient to suggest a preponderance of natural colours over natural forms. In the corresponding Greek work of the best age colours were frequently added to convey a passing appearance of truth to nature. But in the result it is always the form that predominates in the leaves and tendrils.

In decoration of this kind later Greek art became more and more florid, but except in putting a bird here and there among the foliage

it does not appear to have ever relinquished the supremacy of outline over light and shade. Possibly the art of Alexandria had effected the transition, with its love of open-air scenes, and connected as it was with Greece on the one hand and Rome on the other. We may say that after all it was only a change in the spirit of decorative art. It may even have arisen largely from some technical method such as that of the silversmiths, with whom the chasing up of design naturally weakens the force of the outlines. We know in what extraordinary favour chased silver vases were held by the Romans, and how admirably they compare in their floral decoration with the reliefs on marble altars, candelabra, and such like. Essentially it is a plastic treatment of decoration as opposed to an architectural treatment. But it was a change in the direction of naturalism and in keeping with what we have seen of distinctively Roman taste.

In general the plastic effect of this form of floral decoration is most noticeable in the great mass of ordinary specimens. But even in the more refined examples it is conspicuous enough. We need only quote the decorative blocks which have survived from the famous *Ara Pacis Augustae*, which was erected B.C. 13, in honour of Augustus, on the Campus Martius, between the present Via in Lucina and the Piazza di San Lorenzo in Lucina. Remains of this famous altar with its sculptured enclosure were found in excavations beside the Palazzo Fiano in 1859, and this has led to the identification of similar blocks discovered in 1550 and 1568, and now in the Vatican, Villa Medici, Uffizi, and Louvre, as parts of the same monument.† An admirable example of the floral decoration is preserved in a block in the Villa Medici (Mon. dell' Inst. xi. pl. 36, fig. 4). The same love of ornament arose again at the Renaissance in Italy, and with new appliances was developed to a greater extent.

In these brief remarks our object has been to show that the Romans, though not highly gifted, like the Greeks who preceded them, in artistic capacity, may yet have contributed certain new developments of art which should not be despised, as they commonly are.

ITALIAN PAINTING IN ROME.

In the great days of the Renaissance, Rome, unlike other Italian cities, never produced a race of independent artists. There was no Roman school of painting as there was a Florentine or Venetian, a Milanese or Perugian school. No master of first-rate importance was born within the circle of the Seven Hills, no long line of native artists carried on the traditions inherited from their forefathers or helped to form a distinctively Roman style. But as in ancient times Imperial Rome attracted men of note from all parts of the civilised world, so from the earliest days of the Renaissance the best Italian artists were drawn by the same irresistible force towards the Eternal

† These blocks were first identified by F. von Duhn, 'Annali,' 1881, p. 314. Since then the form of the altar has been fully discussed by Prof. Petersen in the 'Röm. Mittheilungen,' 1894, p. 171, and 1895, p. 138. The whole subject of floral decoration in Roman sculpture is very fully discussed, and finely illustrated, in a handsome volume entitled the 'Wiener Genesis.'

City. The wonders of classical antiquity, the architecture and sculpture of past ages, brought Tuscan and Umbrian alike to the banks of the Tiber, and supplied them with the training and inspiration that were needed for the full development of their genius. Here they found encouragement in the liberal patronage of Popes and cardinals, and the necessary opportunities for the display of their powers in the decoration of the churches and palaces of papal Rome. It is within the precincts of the Vatican that we find the most complete series of frescoes by Florentine and Umbrian masters; it is there, above all, that we must look for the finest art of Raphael and of Michel Angelo.

The first great master of the Florentine Renaissance, the man who, in the words of Poliziano's epitaph, brought dead Painting once more to life—Giotto di Bondone—came to Rome for the Jubilee of 1300, at the same time as his friend Dante, and was employed by Pope Boniface VIII. in the old Basilica of St. Peter. Traces of Giotto's presence may still be seen in the panels of the Martyrdom of St. Peter and St. Paul, with the portrait of his patron, Cardinal Stefaneschi, which have been preserved in the Sacristy of St. Peter, and in a damaged fresco of Pope Boniface proclaiming the Jubilee, on a pillar of St. John Lateran. During the next hundred years, the perpetual warfare of contending factions and the exile of the Popes to Avignon, arrested all progress, and made the further development of art impossible. But with the close of the schism and the return of the Popes, a brighter day dawned for the Imperial City. In 1426, the Umbrian master, Gentile da Fabriano, was invited to Rome by Pope Martin V., who had seen his work at Brescia and Florence, and now employed him to paint those frescoes in the Lateran which excited the admiration of Michel Angelo, but which have long since perished. A still greater master, the young Florentine Masaccio, died in Rome in the same year as Gentile—1428—but left no trace of his visit, while the frescoes which Piero dei Franceschi painted, some twenty years later, for Pope Nicholas V., in the Vatican, were destroyed to make room for those of Raphael. Fortunately a better fate attended the beautiful series of subjects from the lives of St. Lawrence and St. Stephen, with which Fra Angelico decorated the same Pope's chapel. Another chapel in the Vatican, which the friar of S. Marco adorned with frescoes, was pulled down in the next century to make room for a new staircase, while his paintings in the Dominican Church of S. Maria sopra Minerva have also perished. The same Church, however, contains a series of frescoes on the life of St. Thomas Aquinas, executed by Filippino Lippi for Cardinal Caraffa, in 1489, and good altar-pieces by his father Fra Lippi, and Fra Angelico's scholar, Benozzo Gozzoli, are preserved in the Lateran Gallery.

The reign of Sixtus IV. (1471–1485) forms a memorable epoch in the history of Roman art. It was this Pope who founded the Academy of St. Luke, and employed one of its first members, Melozzo da Forlì, as his court-painter. A stately group, representing Pope Sixtus surrounded by Cardinals and members of his family, with Platina, the keeper of the newly-founded Vatican Library, kneeling before him, from Melozzo's hand, may still be seen in the Vatican Gallery; while several noble fragments of his great Ascension, in the cupola of the SS. Apostoli, are preserved in the Sacristy of St. Peter.

But the work by which Sixtus IV. will always be remembered was

the chapel which he erected for the Pope's private use, and which still bears his name. In 1482 he summoned the best Florentine and Umbrian painters to Rome, to take part in the decoration of the Sistine Chapel. On one wall, the History of Moses, on the other, the Life of Christ, were set forth by Botticelli, Ghirlandajo, Cosimo Rosselli, Perugino, Pinturicchio, and Signorelli.† Botticelli also painted single figures of twenty-eight Popes, now partly effaced, on the pillars between the windows, while Perugino's Assumption, and two other frescoes by his hand, on the altar wall, were destroyed to make room for Michel Angelo's Last Judgment.

The next Pope, Innocent VIII., continued the work of decoration, and invited the great Lombard master, Andrea Mantegna, to Rome; but the chapel which he adorned with those admirable frescoes described by Vasari (1488–90) was ruthlessly destroyed by Pius VI. when he enlarged the Vatican Museum. Both this Pope and his successor, the infamous Alexander VI., employed the Umbrian master, Pinturicchio, to paint the graceful decorative frescoes in the Appartamento Borgia (1492–94), and the ruined landscapes of the Belvedere Gallery (1487), while two other series of frescoes in S. Maria del Popolo and Ara Coeli bear witness to the same artist's industry and fertility of invention.

With the accession of Julius II., in the early years of the 16th century, we enter on a new era. Then Rome became once more the centre of the universe, the meeting-place of scholars and poets, and the seat of an art life, the most intense and varied that the world has ever known. Then Bramante and Perugino, Signorelli and Peruzzi, Sodoma and Bramantino, were all summoned to Rome by the great Pope, and were all working at the same moment within the Vatican walls. Then, at the bidding of the same imperious pontiff, Michel Angelo painted the vaulted roof of the Sistine Chapel with those great frescoes of the Christian epic which are at once the grandest vision of humanity and the most sublime rendering of the divine revelation, in modern art. And then, too, young Raphael of Urbino first came to Rome, and devoted his incomparable genius to the decoration of the Vatican halls. In these frescoes of the Stanze, sadly injured and repainted as they are, we have the supreme expression of the noblest thought of the Renaissance, as well as the most perfect reflection of contemporary life. All this is set forth with a dramatic power, a beauty of form and wealth of colour, such as has never been surpassed at any time in the history of man.

The great works which Julius II. had begun were carried on by Leo X., a man of far less force of character, but who inherited the traditions of the Medici family, and was a generous patron of art and letters. If, as he said, Michel Angelo was too terrible a man for him, he thoroughly appreciated Raphael, who, under his reign, not only continued the frescoes of the Stanze, but designed the tapestries of the Sistine and planned the decoration of the Loggia on an entirely new principle. Nor is it only in the Vatican that the marvellous versatility

† Morelli considered the fresco of the Last Days of Moses to be only partly executed by Signorelli; and Mr. Berenson, the latest authority on Renaissance art, pronounces it to be the work of an unknown artist who was strongly influenced both by Signorelli and Pinturicchio. (See the 'Central Italian Painters of the Renaissance,' by E. Berenson, p. 170.)

of the great Urbinate's genius is displayed. Nowhere can Raphael's work, in all its varied phases, be so well studied as in Rome. His early Umbrian period, when he worked as Perugino's assistant, is represented by the Coronation of the Virgin (Vatican Gallery), and the fine portrait of his master (Villa Borghese). The famous Entombment of the Borghese Gallery, with its lovely predella of the Christian Graces (Vatican Gallery), reveals all that he had acquired in technical skill and knowledge during his residence in Florence. In the Madonna di Foligno (Vatican Gallery), with its grand figure of the kneeling donor, Sigismondo de' Conti, in the portraits of his Venetian friends Navagero and Beazzano (Doria Gallery), in the beautiful Galatea of the Farnesina, we see Raphael as he was in his best Roman days, when his powers were at their height, and his genius was fully developed. In the Sibyls of S. Maria della Pace, he has already entered on a later phase, while in the decorations of the Farnesina and of the Vatican Loggia we see the exquisite dreams of his fancy executed by inferior hands. Finally, in the upper part of the Transfiguration, the great picture that was left unfinished on that sad Good Friday, we have the last vision that dawned upon the painter's eyes before a premature death put a sudden end to his life.

A whole army of artists and decorators were working in Rome under Raphael's direction during these latter years. Chief among them were Giulio Romano—the only artist of any note who was born in Rome—Francesco Penni, and Pierino del Vaga, all of whom had a large share in the execution of the works that bear Raphael's name. Other masters again, such as Sodoma, Peruzzi, and Sebastiano del Piombo, who all three worked in Chigi's Farnesina villa at one time, felt his influence in varying degrees. But soon after his death, the horrors of the sack at Rome and of foreign invasion scattered his followers, and the few artists who remained in Rome fell under the baneful spell of Michel Angelo. Alone among the giants of the past, the great Florentine survived these disasters, and lived to finish the Last Judgment in the Sistine in 1541, and to paint his frescoes of the Conversion of St. Paul and the Martyrdom of St. Peter in the Cappella Paolina. But by this time he was seventy-five, and 'fresco-painting,' as he said himself, 'is not fit work for old men.'

Both Leonardo and Titian visited Rome, the one in 1514, the other in 1545, but the damaged fresco in S. Onofrio, which long bore the great Florentine's name, is now recognised to be the work of Boltraffio, and the only portrait which Titian painted in Rome—that of Pope Paul III. and his nephews—is in the gallery at Naples. Fortunately Rome contains three first-rate works by the Venetian master, the Baptism of the Capitol, the Madonna of S. Niccolò (1523), in the Vatican Gallery, and the picture long known as Sacred and Profane Love, now more correctly described as Medea and Venus. This beautiful work, in Titian's Giorgionesque manner, belongs to the renowned collection of paintings originally formed by Cardinal Borghese early in the seventeenth century. This gallery, as well as the Doria collection, which was founded about thirty years later, under Innocent X., contains many of the spoils of Ferrara and other cities that were annexed to the Papal see; and is especially rich in works of the Venetian and Ferrarese schools. Lotto, Tintoretto, Palma, and Bonifazio, Francia and Dosso Dossi, are all well represented, while one

rare portrait by Giorgione, and Correggio's famous Danæ are among the treasures of the Borghese.†

In Rome, as in the rest of Italy, a period of stagnation followed upon the golden days of the sixteenth century. Painting fell into the hands of the feeble mannerists, Arpino and Zuccaro, who were succeeded, towards the end of the century, by the new school of naturalists under their able but repulsive leader Caravaggio (1569–1609). The religious revival that followed found expression in the work of the Carracci and their followers, who soon became popular with Cardinals and Jesuits. The frescoes of Annibale Carracci in the Farnese, the Aurora of Guido Reni in the Palazzo Rospigliosi, Domenichino's Communion of St. Jerome in the Vatican Gallery, and the decorative paintings of the Four Seasons by Albani in the Doria Gallery, are among the best works of the school in Rome. After these men came a host of inferior imitators, such as Carlo Dolci, Sassoferrato, and Pietro da Cortona, who prolonged the life of a feeble and debased art until the close of the century, when painting practically ceased to exist.

During the eighteenth century Rome still continued to exert a remarkable degree of influence upon foreign artists. Here the French landscape painters of the classical school, Claude and the Poussins, sought inspiration among these scenes and sites famous in ancient story. Here Raphael Mengs came to study the great art of olden times, and in the nineteenth century David and Carstens, Overbeck and Cornelius alike found the impulse needful for the development of their different styles. That day is over now, and Rome has long ceased to influence the destinies of modern art. Painting itself has sunk to a low ebb in the Eternal City; with the exception of one Roman master, the late Giovanni Costa, whose landscapes of the mountains of Carrara, of the Pontine Marshes, and of the Roman Campagna, claim a place in any records of Roman art. But his work has never been appreciated by his own countrymen, and his paintings, one of which has been hung in the National Gallery, are better known in London than they are in Rome.

† The pictures in these important collections are fully described in the late Signor Morelli's valuable work on 'Italian Painters,' vol. i., to which we must refer our readers for further information.

CHRONOLOGICAL TABLES.

IMPORTANT EVENTS.

- B.C.**
 753 Foundation of Rome by Romulus.
 716 Numa Pompilius; establishes the priesthood.
 673 Tullus Hostilius. War with Alba Longa.
 The Horatii defeat the Curiatii.
 642 Ancus Marcius.
 616 Tarquinius Priscus; the Cloaca Maxima.
 579 Servius Tullius; reforms the constitution; builds the walls.
 535 Tarquinius Superbus. The Silylline books. Rape of Lucretia. Expulsion of the Tarquins.
 509 Republic established. Brutus and Collatinus, Consuls.
 508 Defeat of Lars Porsenna. Horatius Coclès at the Sublician Bridge.
 498 The first Dictator, Titus Lartius.
 496 Defeat of the Latins and Tarquins at the Lake Regillus.
 491 Secession of Plebeians to the Mons Sacer. Fable of the Belly and Members. Institution of Tribunes.
 488 Legend of Coriolanus.
 486 Agrarian law of Spurius Cassius.
 483 War with Veii.
 477 Legend of the Fabian gens.
 458 Legend of Cincinnatus.
 451 The Decemvirs appointed; the code of the ten tables.
 449 Virginius kills his daughter Virginia to save her from Appius Claudius. Second secession to Mons Sacer.
 445 Third secession, to the Janiculum. The Canuleian law permits marriage between the two orders.
 396 Veii taken by Camillus.
 390 Rome sacked by the Gauls, under Brennus.
 367 The Licinian Rogations; triumph of the Plebeians.
 366 First Plebeian Consul.
 362 Marcus Curtius leaps into the gulf in the Forum.
 356 First Plebeian Dictator.
 351 First Plebeian Censor.
 343-292 Samnite and Latin wars.
 337 First Plebeian Praetor.
 321 The Samnites defeat the Romans at the Caudine forks.
 300 First Plebeian Priests.
 295 Defeat of the Samnites at the battle of Sentinum.
 287 Last secession of Plebeians to the Janiculum. The Hortensian laws.
 280 Pyrrhus defeats the Romans near Heraclea.
 279 Second defeat of the Romans near Asculum.
 275 Pyrrhus is defeated at Beneventum.
- B.C.**
 272 Subjugation of Tarentum. Supremacy of Rome in Italy.
 260 Defeat of the Carthaginians in a naval battle off Mylae.
 256 Roman naval victory at Ecnomus.
 255 Defeat and capture of Regulus.
 241 Roman naval victory off Sicily. Treaty of Peace. Sicily annexed.
 238 The Romans seize Sardinia and Corsica.
 236 Hamilcar Barca in Spain. Oath of Hannibal.
 219 Hannibal captures Saguntum.
 218 Hannibal crosses the Alps; defeats the Romans at the battles of Ticinus and Trebia.
 217 Hannibal destroys a Roman army at Lake Trasimene.
 216 Hannibal annihilates a Roman army at Cannae. He winters at Capua.
 213 Hannibal captures Tarentum.
 212 Marcellus captures Syracuse. The two Scipios defeated and slain by Hasdrubal in Spain.
 211 The Romans recover, and destroy, Capua.
 209 The Romans recover Tarentum.
 207 Hasdrubal defeated and slain at the Metaurus.
 206 Scipio subdues Spain.
 203 Hannibal recalled to Carthage.
 202 Scipio defeats Hannibal at Zama.
 197 Defeat of Philip V., of Macedon.
 196 Proclamation of Greek independence.
 190 Defeat of Antiochus of Syria.
 184 Censorship of Cato.
 183 Deaths of Hannibal and Scipio.
 200-175 Conquest and annexation of Cisalpine Gaul, Liguria, and Spain.
 168 Defeat of Perseus, King of Macedon.
 146 Destruction of Carthage, and Corinth. Annexation of the Carthaginian Provinces, Macedonia, and Achaia.
 133 Attalus bequeaths Pergamos to Rome.
 Tiberius Gracchus, tribune, obtains an agrarian law; he is slain.
 123 Calvus Gracchus, tribune. His reforms.
 121 Murder of Calvus Gracchus.
 107 Marius defeats Jugurtha in Africa.
 105-9 Marius Consul for six years.
 91 Proposed reforms of Drusus; his murder.
 90 The Social or Marsic war.
 88 Contest between Marius and Sulla. Flight of Marius. Sulla embarks for the war with Mithridates, of Pontus.
 87 Marius and Cinna enter Rome. Reign of terror.
 86 Death of Marius. Sulla captures Athens and the Piraeus.
 82 Sulla defeats the Samnites and Marians at the Colline Gate. Is made Dictator.

B.C.

- Sanguinary proscriptions. Narrow escape of Julius Caesar.
 79 Sulla reforms the constitution; abdicates.
 78 Death of Sulla.
 72 Pompey finishes the war in Spain.
 66 Pompey defeats Mithridates.
 64 Pompey annexes Syria.
 63 Pompey subdues Phoenicia and Palestine; captures Jerusalem. Cicero puts to death the Catilinarian conspirators.
 60 First Triumvirate, Caesar, Pompey, Crassus.
 58-1 Caesar conquers Gaul; visits Britain.
 51 Rupture between Caesar and Pompey.
 49 Caesar crosses the Rubicon. Pompey flies to Greece. Caesar enters Rome; is appointed Dictator.
 48 Caesar defeats Pompey at Pharsalus.
 47 Caesar defeats Pharnaces at Zela; writes "Veni, vidi, vici."
 46 Caesar defeats the Pompeians at Thapsus; suicide of Cato. Caesar Dictator for 10 years.
 45 Caesar defeats Pompey's sons at Munda.
 44 March 15. Assassination of Caesar, in the Senate-house, at the age of 56. Antony rouses the people.
 43 Octavian defeats Antony at Mutina. Second Triumvirate, Octavian, Antony, and Lepidus. Proscriptions; Cicero among the victims.
 42 Battles of Philippi. Defeat of Brutus and Cassius by Octavian and Antony.
 31 Naval battle of Actium. Octavian defeats Antony and Cleopatra.
 27 Octavian receives the title of Augustus.
- A.D.**
 14 Death of Augustus.
 41 The name Christian first used, at Antioch.
 43 Invasion of Britain.
 64 Fire at Rome; Nero accuses the Christians; Persecution.
 66 Martyrdom of SS. Peter and Paul at Rome.
 70 Destruction of Jerusalem by Titus.
 75 Colosseum founded by Vespasian.
 79 Eruption of Vesuvius; destruction of Herculaneum and Pompeii.
 102 Pliny, junior, reports to Trajan, on the Christians.
 121 Hadrian's wall erected in Britain.
 137 Hadrian founds a new city, Aelia Capitolina, on the site of Jerusalem. Dispersal of the Jews.
 248 Millenian festival of the foundation of Rome.
 249 Persecution by Decius.
 269 Claudius defeats the Goths.
 274 Dacia relinquished to the Goths.
 324 Constantine establishes Christianity as the State religion.
 325 Constantine convokes the first General Council of Christians at Nicæa in Bithynia.
 330 Constantinople dedicated.
 337 Baptism and death of Constantine.
 395 Death of Theodosius the Great. Final

A.D.

- division of the Empire. Honorius Emp. of West; Arcadius of East.
 402 The W. court removed to Ravenna.
 404 Revulse of Alaric by Stilicho.
 408 Alaric, on the mediation of Pope Innocent I., retires from Rome with a tribute.
 410 Alaric sacks Rome. The Roman army leaves Britain.
 451 Attila, the Hun, retires from Rome on the intercession of Pope Leo I.
 455 Genseric, the Vandal, sacks Rome.
 472 Ricimer, the Suevian, sacks Rome.
 476 Romulus Augustulus, Emp. of the West, abdicates. End of the Roman Empire.
 483 Theodoric, the Ostrogoth, takes Ravenna. Death of Odoacer.
 526 Death of Theodoric.
 527 Justinian, Emp. of East.
 537 Rome recovered for Justinian by Belisarius.
 547 Rome retaken by the Goths.
 553 Rome recovered by Narses. End of the Ostrogothic kingdom in Italy.
 590 Gregory the Great, Pope.
 594 Gregory sends Augustine to Britain.
 724 Edict against images issued by Leo, Emp. of East. The Iconoclast disputes.
 725 Pope Gregory II. repudiates the Imperial authority.
 732 The Lombard, Astolphus, captures Ravenna.
 754 Pope Stephen III. names Pepin, the Frank, Patriarch of Rome. Pepin takes Ravenna from the Lombards, and gives it to the Pope.
 800 Christmas Day. Charlemagne crowned Emperor at Rome by Pope Leo III. The Holy Roman Empire.
 846 The Saracens sack Rome.
 852 Leo IV. fortifies the Leonine city.
 962 Otto of Germany crowned Emperor by Pope John XII.
 1065 Jerusalem taken by the Turks.
 1073 Hidebrand becomes Pope, as Gregory VII. The war of the Investitures.
 1077 The Emp. Henry IV. does penance at Canossa.
 1084 Henry IV. takes Rome, and imprisons the Pope. Robert Guiscard, the Norman, sacks Rome.
 1095 Peter the Hermit preaches a Crusade.
 1099 Jerusalem taken by the Crusaders.
 1122 The Concordat of Worms.
 1167 The Emp. Frederic Barbarossa captures the Leonine City.
 1183 Peace of Constance.
 1197-1216 Innocent III., Pope.
 1213 John, of England, does homage to the Pope.
 1303 Pope Boniface VIII. imprisoned by Philip IV.
 1309 Removal of Papal Court to Avignon.
 1341 Poetic coronation of Petrarch at Rome.
 1347 Rienzi establishes a Republic at Rome.
 1354 Rienzi murdered at Rome.

- A.D.
 1377 Pope Gregory XI. returns with his court to Rome.
 1378 Two Popes elected. The great schism.
 1417 Election of Martin V. by the Council of Constance. End of the great schism.
 1452 Last coronation of a German Emp. (Frederic III.) at Rome.
 1453 Constantinople taken by the Turks.
 1521 Luther appears before the Diet of Worms.
 1527 Rome Constable de Bourbon, for Charles V., sacks Rome.
 1533 Appeals to Rome from England abolished.
 1534 Ignatius of Loyola founds the Jesuit order.
 1545-64 Decrees of the Council of Trent.
 1626 Dedication of St. Peter's at Rome.
 1773 Suppression of the Jesuits by Pope Clement XIV.
 1796 Napoleon enters Italy; victories of Lodi and Arcola.
 1798 The French take the Pope prisoner, and proclaim a Roman republic.
 1801 Rome restored to Pope Pius VII. by Napoleon.
 1804 Napoleon crowned at Paris by Pius VII.
 1805 Napoleon crowned King of Italy.
 1809 Rome annexed by Napoleon; the Pope taken prisoner.
 1814 Rome restored to Pius VII.
 1815 The Congress of Vienna.
 1829 Catholic emancipation in England.
 1831 Mazzini forms the Young Italy party.
 1846 Election of Pope Pius IX.
 1848 Insurrection at Rome; the Pope escapes to Gaeta.
 1849 Pius IX. restored to Rome by the French.
 1853 Cavour, Sardinian Prime Minister.
 1859 The Austrians defeated at Magenta and Solferino. Treaty of Villafranca gives part of N. Italy to Victor Emmanuel.
 1860 Ancona taken from the Pope by the Sardinians. Garibaldi defeats the Neapolitan troops at Melazzo.
 1861 Victor Emmanuel proclaimed King of Italy.
 1866 The Italians join Prussia against Austria. Venice annexed to Italy.
 1870 The Italian troops occupy Rome.
 1871 Rome the capital of Italy.
 1878 Death of Victor Emmanuel and Pius IX.; accession of King Humbert and Leo XIII.
 1887 The Jubilee of Leo XIII.'s priesthood.
 1893 Leo XIII. celebrates mass in St. Peter's on the occasion of his episcopal Jubilee.
 1900 Assassination of King Humbert; accession of Victor Emmanuel III.
 1903 Death of Leo XIII., aged 93; election of Pius X.

LIST OF EMPERORS.

- B.C.
 49 Julius Caesar: murdered.
 27 Augustus.
 A.D.
 14 Tiberius: murdered.
 37 Caligula (Calus Caesar): murdered.

- A.D.
 41 Claudius: murdered.
 54 Nero: suicide.
 68 Galba (Servilius Sulpicius): murdered.
 69 Otho: suicide.
 69 Vitellius: murdered.
 70 Vespasian (Flavius).
 79 Titus (Flavius Vespasianus).
 81 Domitian: murdered.
 96 Nerva.
 98 Trajan (Marcus Ulpius).
 118 Hadrian (Trajanus).
 138 Antoninus (Titus Aelius).
 161 Marcus Aurelius (Antoninus).
 180 Commodus: murdered.
 193 Pertinax: murdered.
 193 Didius Julianus: murdered.
 193 Pescennius Niger: murdered.
 193 Septimius Severus.
 211 Caracalla: murdered.
 217 Macrinus: murdered.
 218 Elagabalus: murdered.
 222 Alexander Severus: murdered.
 235 Maximinus: murdered.
 238 Gordianus I.
 Gordianus II.: murdered.
 Pupienus (Maximus): murdered.
 Balbinus: murdered.
 238 Gordianus III.: murdered.
 244 Philip: killed in battle.
 249 Decius: killed in battle.
 251 Gallus: murdered.
 252 Volusianus Aemilianus: murdered.
 253 Valerian: died a captive.
 261 Gallienus: murdered.
 268 Claudius Gothicus.
 270 Aurelian: murdered.
 275 Tacitus.
 276 Probus: murdered.
 282 Carus: murdered.
 284 Diocletian: abdicated.
 Maximianus: abdicated.
 305 Constantius (Chlorus).
 Galerius.
 306 Constantine the Great.
 Maximinus II.: died, 314.
 Maxentius: killed in battle, 312.
 Lucinius: murdered, 324.
 337 Constantine II.: killed in battle, 340.
 Constantius II.
 Constans: murdered, 350.
 360 Julian the Apostate: killed in battle.
 363 Jovianus.
 364 Valentinian I. and Valens.

DIVISION OF THE EMPIRE.

WESTERN.

- A.D.
 361 Valentinian and Gratian.
 375 Gratian and Valentinian II.
 393 Valentinian II.
 395 Honorius Flavius.
 425 Valentinian III.
 455 Petronius Maximus.
 455 Avitus.
 457 Majorianus.

- A.D.
 461 Severus.
 467 Anthemius.
 472 Olybius.
 473 Glycerius.
 474 Nepos.
 475 Romulus Augustulus.
 Fall of the Western Empire.

LIST OF FAMOUS MEN IN ANCIENT TIMES.—Historians (H); Poets (P); Generals (G); Orators (O); Statesmen (S).

- Agrippa, Marcus Vipsanius (G, S) B.C. 63-12
 Ammianus Marcellinus (H) fl. about A.D. 390
 Augustus (G, S) B.C. 63 to A.D. 14
 Pelissarius (G) A.D. 605-565
 Brutus, Lucius Junius (S, G) fl. B.C. 509
 Brutus, Marcus Junius (S, G) fl. B.C. 44
 Camillus (G) B.C. 367
 Cassiodorus (H) A.D. 468
 Cato the Censor (S) B.C. 234-189
 Cato of Utica (S) B.C. 95-46
 Catullus (P) B.C. 87-57
 Cicero (O, S) B.C. 106-43
 Claudian (P) fl. A.D. 380
 Diocletian (H) A.D. 284-305
 Dion Cassius (H) A.D. 155-220
 Iulius (H) died B.C. 7
 Ennius (P) fl. B.C. 220
 Eutropius (H) fl. A.D. 61
 Gellius Aulus (H) A.D. 117-180
 Gracchus, Caius (S) died B.C. 121
 Gracchus, Tiberius (S) died B.C. 133
 Hannibal (G) B.C. 247-163
 Horace (P) B.C. 65-8
 Hortensius (O) B.C. 104-50
 Jugurtha (G) B.C. 104
 Julius Caesar (G, H, S) B.C. 100-44
 Livy (H) about A.D. 80
 Livy, M. Aemilius, Triumvir (S) fl. B.C. 42
 Livy (H) B.C. 59 to A.D. 17
 Maecenas (H) B.C. 110-66
 Marcellus, M. Claudius (G) fl. B.C. 212
 Maecenas (S) died B.C. 8
 Marcellus (G) died B.C. 203
 Mark-Antony (G) B.C. 83-30
 Marius, Caius (G) B.C. 157-86
 Martial (P) A.D. 43-104
 Mithridates the Great (G) B.C. 131-62
 Narses (G) A.D. 478-567
 Ovid (P) B.C. 43 to A.D. 18
 Persius (P) A.D. 34-62
 Plautus (P) fl. about B.C. 184
 Plutarch (H) fl. about A.D. 85
 Ptolemy the Elder (H, G) A.D. 23-79
 Pliny the Younger (S) fl. A.D. 83
 Pollio, Asinius (H) B.C. 76 to A.D. 4
 Pompey the Great (G, S) B.C. 106-49
 Polybius (H) B.C. 204-132
 Procopius (H) A.D. 495-565
 Propertius (P) B.C. 82-10
 Pyrrhus (G) B.C. 318-272
 Quintilian (H) A.D. 40-99
 Regulus, Atilius (G) fl. about B.C. 255
 Sallust (H) B.C. 86-34
 Scipio Africanus (G) B.C. 219-185
 Scipio Africanus Minor (G) B.C. 185-129

- Scipio Asiaticus (G) B.C. 190
 Seneca (H) A.D. 65
 Statius (P) A.D. 61-96
 Stilicho (G) A.D. 395
 Suetonius (H) A.D. 70
 Sulla (G, S) B.C. 138-78
 Tacitus (H) A.D. 61-113
 Terence (P) B.C. 195
 Tibullus (P) B.C. 54-13
 Valerius Maximus (H) A.D. 15
 Varro, Terentius (H) B.C. 116-28
 Velleius Paterculus (H) B.C. 19 to A.D. 13
 Vergil (P) B.C. 70-19

BISHOPS AND POPES OF ROME.

- Began to reign.
 A.D.
 42 St. Peter.
 66 St. Linus of Volterra.
 78 St. Anacletus, Athens.
 90 St. Clement, Rome.
 100 St. Evaristus, Bethlehem.
 119 St. Alexander I., Rome.
 127 St. Sixtus I., Rome.
 127 St. Telesphorus, Turin (S. Italy).
 139 St. Higinus, Athens.
 142 St. Pius, Aquileja.
 157 St. Anicetus, Syria.
 168 St. Soter, Fondi.
 177 St. Eleutherus, Nicopolis.
 193 St. Victor I., Africa.
 202 St. Zephyrinus, Rome.
 219 St. Callixtus I., Rome.
 223 St. Urban I., Rome.
 230 St. Pontianus, Rome.
 235 St. Anterus, Pollicastro (S. Italy).
 236 St. Fabian, Rome.
 251 St. Cornelius, Rome.
 252 Novatian (Antipope), Rome.
 252 St. Lucius, Lucca.
 253 St. Stephen I., Rome.
 257 St. Sixtus II., Athens.
 259 St. Dionysius, Turin (S. Italy).
 269 St. Felix I., Rome.
 275 St. Eutychianus, Luni in Tuscany.
 283 St. Caius, Salona (Dalmatia).
 296 St. Marcellinus, Rome.
 308 St. Marcellus, Rome.
 310 St. Eusebius, Caesarea (Calabria).
 311 St. Melchisedes, Africa.
 314 St. Sylvester, Rome.
 336 St. Mark I., Rome.
 337 St. Julius I., Rome.
 352 St. Liberius, Rome.
 355 Felix II. (Antipope), Rome.
 366 St. Damasus I., Portugal.
 384 St. Siricius, Rome.
 397 St. Anastasius I., Rome.
 401 St. Innocent I., Albano.
 417 St. Zosimus, Mesurata (S. Italy).
 418 St. Boniface I., Rome.
 420 Eulalius (Antipope), Rome.

† The first Pope who did not suffer martyrdom. The martyred Popes after this date are distinguished by M.

Began to
reign.
A.D.

- 422 St. Celestin I., Campano.
432 St. Sixtus III., Rome.
440 St. Leo I. (the Great), Tuscany.
461 St. Hilary, Cagliari.
467 St. Simplicius, Tivoli.
482 St. Felix II. (called III.), Rome, great grandfather of St. Gregory.
492 St. Gelasius, Africa.
496 St. Anastasius II., Rome.
498 St. Symmachus, Sardinia.
514 *Laurentius* (Antipope), Rome.
514 St. Hormisdas, Frosinone.
523 St. John I., Tuscany, M.
526 St. Felix IV., Benevento.
530 Boniface II., Rome.
530 *Dioscurus* (Antipope), Rome.
532 John II., Rome.
535 St. Agapetus I., Rome.
535 St. Silverius, Frosinone, M. (son of Pope Hormisdas).
538 Vigilius, Rome.
555 Pelagius I., Rome.
560 John III., Rome.
574 Benedict I., Rome.
578 Pelagius II., Rome.
590 St. Gregory I. (the Great), Rome.
604 Sabinianus, Volterra.
607 Boniface III., Rome.
608 St. Boniface IV., Valeria in the Abruzzi.
615 St. Deodatus I., Rome.
619 Boniface V., Naples.
625 Honorius I., Campania.
640 Severinus, Rome.
640 John IV., Zara in Dalmatia.
642 Theodore I., Jerusalem.
649 St. Martin I., Todi, M.
654 Eugenius I., Rome.
657 St. Vitalian, Segni.
672 Adeodatus, Rome.
675 Domnus I., Rome.
678 St. Agatho, Reggio in Calabria.
682 St. Leo II., St. Martino, near Reggio.
684 St. Benedict II., Rome.
685 John V., Antioch.

(Fable of Pope Joan.)

- 686 *Peter* (Antipope), Rome.
686 *Theodore* (Antipope), Rome.
687 Conon, Thrace.
686 *Paschal* (Antipope).
687 St. Sergius I., Antioch.
701 John VI., Greece.
705 John VII., Rossano.
708 Sisinius, Syria (20 days only).
708 Constantinus, Syria.
715 St. Gregory II., Rome.
731 St. Gregory III., Syria.
741 St. Zacharias, Sanseverino (S. Italy).
752 Stephen II., Rome.†
752 Stephen III., Rome.
757 St. Paul I., Rome.

† Died three days after his election; never consecrated.

Began to
reign.
A.D.

- 768 *Theophilactus* (Antipope).
768 *Constantine II.* (Antipope), Nepl.
769 *Philip* (Antipope), Rome.
778 Stephen IV., Reggio.
782 Adrian I. (Colonna), Rome.
795 St. Leo III., Rome.
816 Stephen V., Rome.
817 St. Paschal I., Rome.
824 Eugenius II., Rome.
826 Zinzinius (Antipope), Rome.
827 Valentine, Rome.
827 Gregory IV., Rome.
844 Sergius II., Rome.
847 St. Leo IV., Rome.
857 St. Benedict III., Rome.
858 *Anastasius* (Antipope), Rome.
858 St. Nicholas I., Rome.
867 Adrian II., Rome.
872 John VIII., Rome.
882 Martin II., Galliese.
884 Adrian III., Rome.
885 Stephen VI., Rome.
891 Formosus, Ostia.
891 *Sergius III.* (Antipope).
896 Boniface VI., Tuscany (15 days only).
896 Stephen VII., Rome.
897 Romanus I., Galliese.
897 Theodore II., Rome.
898 John IX., Tivoli.
900 Benedict IV., Rome.
903 Leo V., Ardea.
903 Christopher, Rome.
904 Sergius III., Rome.
911 Anastasius III., Rome.
913 Landonius, Sabina.
913 John X., Ravenna.
929 Leo VI., Rome.
929 Stephen VII., Rome.
931 John XI., Rome.
936 Leo VII., Tusculum.
939 Stephen VIII., Germany.
943 Martin III., Rome.
946 Agapetus II., Rome.
956 John XII., Tusculum.
964 *Leo* (Antipope), Rome.
964 *Benedict V.*, Rome.
965 John XIII., Narni.
972 Benedict VI., Rome.
974 Domnus II., Rome.
975 Benedict VII., Rome.
980 *Boniface VII.* (Francene), Antipope.
983 John XIV., Pavia.
985 John XV., Rome.
996 Gregory V. (Bruno), Saxony.
998 *John XVII.* (Antipope).
999 Sylvester II. (Gerbert), Auvergne.
1003 John XVI., Rome.
1003 John XVII., Rome.
1021 Benedict VIII., Tusculum.
1024 John XVIII., Tusculum.
1023 Benedict IX., Tusculum.
1044 *Sylester III.* (Antipope).
1046 Gregory VI., Rome.
1047 Clement II. (Sulzger), Saxony.

Began to
reign.
A.D.

- 1048 Damasus II., Boppa, Bavaria.
1049 St. Leo IX., Bruno, Alsace.
1055 Victor II., Gebhard, Bavarian High-lands.
1057 Stephen X., Lorraine.
1058 *Benedict X.* (Antipope), Rome.
1058 Nicholas II. (Gherardus), Burgundy.
1061 Alexander II. (Badagius), Milan.
1061 *Honorius II.* (Cadalus of Parma), Antipope.
1073 Gregory VII. (Hildebrand, or Aldobrandeschi), Soana in Tuscany.
1080 *Clement II.* (Gubert of Ravenna), Antipope.
1086 Victor III. (Epifani), Benevento.
1088 Urban II., Reims.
1099 Paschal II., Bieda.
1100 *Albert* (Antipope), Atella.
1102 *Theodoric* (Antipope), Rome.
1102 *Sylvester III.* (Antipope), Rome.
1118 Gelasius II. (Glov. Cactani), Gaeta.
1118 *Gregory VIII.* (Antipope), Spain.
1119 Calixtus II., Burgundy.
1124 Honorius II., Bologna.
1124 *Theobald* ("Bocca di Pecore"), Antipope.
1130 Innocent II. (Papareschi), Rome.
1130 *Anacletus II.* (Antipope).
1138 *Victor IV.* (Antipope).
1143 Celestin II., Città di Castello.
1144 Lucius II., Bologna.
1145 Eugenius III. (Gaganeli), Pisa.
1150 Anastasius IV., Rome.
1154 Adrian IV. (Nicholas Breakspere), Langley, England.
1159 Alexander III. (Bandinelli), Siena.
1159 *Victor IV.* (Cardinal Octavian), Antipope, Rome.
1164 *Paschal III.* (Antipope), Cremona.
1169 *Calixtus III.* (Antipope), Hungary.
1178 *Innocent III.* (Antipope), Rome.
1181 Lucius III., Lucca.
1185 Urban III. (Crivelli), Milan.
1187 Gregory VIII. (di Morra), Benevento.
1187 Clement III. (Scolari), Rome.
1191 Celestin III. (Buboni), Rome.
1198 Innocent III. (Conti), Anagni.
1216 Honorius III. (Savelli), Rome.
1227 Gregory IX. (Conti), Anagni.
1241 Celestin IV. (Castiglioni), Milan.
1243 Innocent IV. (Fieschi), Genoa.
1254 Alexander IV. (Conti), Anagni.
1261 Urban IV. (Pantaleo), Troyes.
1264 Clement IV. (Foucauld), Narbonne (Gros), St. Gilles.
1271 B. Gregory X. (Visconti), Piacenza.
1276 Innocent V., Montiers, Savoy.
1276 Adrian V. (Fieschi), Genoa.
1276 John XIX. or XX. or XXI. (Giuliano), Lisbon.
1277 Nicholas III. (Orsini), Rome.
1281 Martin IV., Champagne.
1285 Honorius IV. (Savelli), Rome.
1287 Nicholas IV. (Masci), Ascoli.
1292 St. Celestin V. (Pietro da Morrone), Isernia; resigned within six months.

Began to
reign.
A.D.

Country.

- 1294 Boniface VIII. (Benedetto Cactani), Anagni.
1303 B. Benedict XI. (Boccasini), Treviso.
1305 Clement V. (de Couth), Bordeaux.
1316 John XXII. (Jacques d'Euze), Cahors.
1334 Nicholas V. (Antipope at Rome), Rieti.
1334 Benedict XII. (Jacques Fournier), Folx.
1342 Clement VI. (Pierre Roger de Beaufort), Limoges.
1352 Innocent VI. (Etienne Aubert), Limoges.
1362 Urban V. (Guillaume de Grimoard), Mende.
1370 Gregory XI. (Roger de Beaufort), Limoges.
1378 Urban VI. (Bartolommeo Prignano), Naples.
1387 *Clement VII.* (Robert of Geneva), Antipope at Avignon.
1389 Boniface IX. (Pietro Tomacelli), Naples.
1394 *Benedict XIII.* (Pietro de Luna, a Spaniard), Antipope at Avignon.
1404 Innocent VII. (Migliorati), Sulmona.
1406 Gregory XII. (Angelo Correr), Venice.
1409 Alexander V. (Petrus Phylargius), Candia.
1410 John XXIII. (Baldassare Cossa), Naples.
1417 Martin V. (Oddone Colonna), Rome.
1424 *Clement VII.* (a Spaniard), Antipope at Avignon.
1431 Eugenius IV. (Gabriele Condulmer), Venice.
1439 *Felix V.* (Antipope). [End of the Western Schism.].
1447 Nicholas V. (Tommaso Parentucelli), Sarzana.
1455 Calixtus III. (Alfonso Borgia), Valencia.
1458 Pius II. (Aeneas Sylvius Piccolomini), Pienza.
1464 Paul II. (Pietro Barbo), Venice.
1471 Sixtus IV. (Francesco della Rovere), Savona.
1484 Innocent VIII. (Gio. Battista Cibo), Genoa.
1492 Alexander VI. (Roderigo Lenzoli Borgia), Spain.
1503 Pius III. (Antonio Todeschini Piccolomini), Siena.
1503 Julius II. (Giuliano della Rovere), Savona.
1513 Leo X. (Giovanni de' Medici), Florence.
1522 Adrian VI. (Adrian Florent), Utrecht.
1523 Clement VII. (Giulio de' Medici), Florence.
1534 Paul III. (Alessandro Farnese), Rome.
1550 Julius III. (Gio. Maria Clocchi dai Monti), Monte San Savino in Tuscany.
1555 Marcellus II. (Marcello Cervini), Montepulciano.
1555 Paul IV. (Gian Pietro Caraffa), Naples.
1559 Pius IV. (Giov. Angelo de' Medici), Milan.
1566 St. Pius V. (Michele Ghislieri), Bosco, near Alessandria.
1572 Gregory XIII. (Ugo Buoncompagni), Bologna.
1585 Sixtus V. (Felice Peretti), Montalto.

Began to
reign
A.D.

- 1590 Urban VII. (Glo. Battista Castagna), Rome.
1590 Gregory XIV. (Niccolò Sfondati), Cremona.
1591 Innocent IX. (Giov. Antonio Facchinetti), Bologna.
1592 Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1605 Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1605 Paul V. (Camillo Borghese), Rome.
1621 Gregory XV. (Alessandro Ludovisi), Bologna.
1623 Urban VIII. (Matteo Barberini), Florence.
1644 Innocent X. (Glo. Battista Pamfilj), Rome.
1655 Alexander VII. (Fabio Chigi), Siena.
1667 Clement IX. (Giulio Rospigliosi), Pistoja.
1670 Clement X. (Glo. Battista Altieri), Rome.
1676 Innocent XI. (Benedetto Odescalchi), Como.
1689 Alexander VIII. (Pietro Ottoboni), Venice.
1691 Innocent XII. (Antonio Pignatelli), Naples.
1700 Clement XI. (Glo. Francesco Albani), Urbino.
1721 Innocent XIII. (Michelangelo Conti), Rome.
1724 Benedict XIII. (Pietro Francesco Orsini), Rome.
1730 Clement XII. (Lorenzo Corsini), Florence.
1740 Benedict XIV. (Prospero Lambertini), Bologna.
1758 Clement XIII. (Carlo Rezzonico), Venice.
1769 Clement XIV. (Lorenzo Francesco Ganganelli), S. Angelo in Vado.
1775 Pius VI. (Angelo Braschi), Cesena.
1800 Pius VII. (Gregorio Barnabè Chiaramonti), Cesena.
1823 Leo XII. (Annibale della Genga), Spoleto.
1829 Pius VIII. (Francesco Xaviere Castiglioni), Cingoli.
1831 Gregory XVI. (Mauro Cappellari), Belluno.
1846 Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigaglia, May 13, 1792; Cardinal, Dec. 23, 1839.
1878 Leo XIII. (Gioacchino Pecci), born at Carpineto, March 2, 1810.
1903 Pius X. (Giuseppe Sarto), born at Riese, June 2, 1835; Cardinal, 1893; Pope, Aug. 4, 1903.

KINGS OF UNITED ITALY.

- 1870 VITTORIO EMANUELE II. proclaimed King of all Italy. The first Parliament of united Italy was opened in Rome in Dec. 1871.
1878 UMBERTO I., born March 14, 1844, assassinated, July 29, 1900.
1900 VITTORIO EMANUELE III., born Nov. 11, 1869; married Oct. 24, 1896, ELENA, daughter of Nicola I., reigning Prince of Montenegro.

- Issue: Princess *Iolanda*, b. June 1, 1901.
Princess *Mafalda*, b. Nov. 19, 1902.
Prince *Umberto*, Prince of Piedmont, heir apparent, b. Sept. 15, 1904.
Princess *Giovanna*, b. Nov. 13, 1907.
Queen Mother: *Margherita*, Princess of Savoy, daughter of Ferdinand, Duke of Genoa, and Princess Elizabeth of Saxony, b. Nov. 20, 1851.

LIST OF SAINTS, RELIGIOUS ORDERS, ETC.

M. = Martyr. V. M. = Virgin Martyr. Figures in brackets indicate the date. Days of the month refer to the Saint's day. Such words as crown, wheel, anchor, &c., refer to the Saint's symbol.

- S. Adriano, M. (294). Sept. 8. In armour; anvil; lion.
S. Agata of Catania, V. M. (251). Feb. 5. Tongue.
S. Agnese, V. M. (303). aged 13. Jan. 21. Lamb; palm; olive branch.
S. Alessio (409). July 17. Beggar with dish.
S. Alfonso del Liguori, Bp. of S. Agata dei Goti, founder of the Redemptorists (1696-1787).
Algerian Fathers.—A Mission founded by the late Card. Lavignerie. Habit white; bearded. —S. *Niccolò dei Lorinseni*.
St. Ambrose, Abp. of Milan, and one of the four Latin doctors (397). Dec. 7. Two human bones; beehive.
S. Anastasia, M.—Roman matron (303). Dec. 25.
St. Anastasius.—A Basilian monk, martyred by Chosroes king of Persia in 626, at Barsaloe in Assyria. Jan. 22.
S. Andrea Corsini.—Carmelite Bp. of Fiesole (1375). Feb. 4.
Annunziata.—A brotherhood founded by the Spanish Dominican Card. Juan Torquemada in 1460 for granting dowries to young girls (S. M. *Minerva*).
S. Antonio Abate (357).—Patron of animals, and protector against accidents in riding or driving. Almost all the mules and horses in the Campagna bear a medal with the head of St. Anthony on their front. Jan. 17.
S. Antonio di Padova (1231).—Franciscan friar, born at Lisbon. June 13. Flame in hand or on breast.
S. Apollinare, M. (81).—Bp. of Ravenna. July 25. Black cross on white robe.
St. Athanasius, Patriarch of Alexandria (373), and one of the four Greek doctors (Chrysostom, Basil, Gregory Nazianzen). The Greek bishops wear no mitre.
St. Augustine.—Latin Doctor (430). Aug. 28. Heart, flaming, or transfixed with arrow; books.

- Augustinians.—A religious order founded by St. Augustine, Bp. of Hippo (430), but reorganised by Alexander IV. in 1256. They consist of (1) Regular Canons; (2) Hermits, aggregated with Friars by Pius V. in 1567. Habit black, with a leathern girdle. Within their own convents; and in any town where there are no Dominicans, they are allowed to dress in white. Orders living under the same rule: *Premonstratensians*, *Trinitarians*, *Order of Mercy*, and *Brigittines*. S. Agostino; S. M. *del Popolo* (priory); S. *Patrizio* (Irish). Nunneries: S. *Giuseppe alla Lungara*; S. *Catarina dei Funari*; S. M. *delle Vergini*; SS. *Quattro Coronati*; *Gesù e Maria*.
S. Balbina, V. (132). Mar. 31.
S. Barbara, V. M. (303), 4 Dec. Tower; feather: chalice.
Barnabites.—Regular Clerks of St. Paul, founded by B. Antonio Zaccaria (1539), and named after a Church of St. Barnabas, which belonged to them at Milan. —S. *Carlo al Catinari*.
Basilian Monks.—An Order founded by St. Basil, Bp. of Caesarea in Cappadocia (379). All Greek monks belong to it, and it was established in Southern Italy before the time of St. Benedict, who adopted the habit and many of the rules for his own Order. —S. *Basilio, Grottaferrata*.
St. Benedict.—Mar. 21. Rod.
Benedictines.—Monks of the Western Church, founded by St. Benedict (543). Habit black. The Order has six branches—Camaldolese, Carthusians, Cistercians, Olivetani, Sylvestrians, and Vallombrosians. Members of other religious orders are not monks, but Friars, Hermits, Canons, &c.—S. *Paola*, S. *Calisto*, S. *Ambrogio*. University, and residence of the Abbot-Primate, S. *Anselmo*. Nunneries: S. *Cecilia*, S. M. in *Campo Marzo*.
Beneficiati.—Abbreviation of *Clerici Beneficiati*, ranking after the *Canonici* in the great Basilicas. They wear a tippet of grey fur over their cotta, and have a separate Sacristy.
St. Bernard of Cîteaux, founder of the Cistercian Monastery at Clairvaux (1153). Ink-horn, pen, papers; beehive.
S. Bernardino (1444), founder of the *Osservanti*, or Reformed Franciscans. Three wounds, with cross or flag.
S. Biagio.—Armenian Bp. M. (316). Feb. 3.
S. Bibiana, V. M. (362). Dec. 2.
S. Bonaventura (1274), Carl. Bp. of Albano, and Franciscan friar. Usually known as the 'Seraphic doctor'. Angel with chalice; Cardinal's hat.
S. Cajetano da Thiene (1547).—One of the four founders of the Order of the Theatines, and the second Superior—Bp. Caraffa, afterwards Paul IV., being the first.
Camaldolese.—An austere branch of the Benedictine Order, founded by St. Romualdo at Campo Maldoli in 1012. Habit white, with white hood and girdle.

- S. Camillo Lellis, founder of the Regular Clerks for ministering to the sick.
Canonici.—Canons, attached to a Church which has a chapter. They wear a rochet, and those in Rome wear also in winter an ample cape of white ermine (*Mozzetta*).
Capuchins.—A branch of the Franciscan Order, founded by Matteo di Basso of Urbino in 1526, but subject to the control of the Observants until 1617. Habit brown, with long pointed cowl.—*Cappuccini*, S. *Lorenzo fuori le Mura*.
S. Carlo Borromeo. Card. Abp. of Milan (1538-84). Nov. 4. Rope round neck.
Carmelite Nuns.—Founded by John Soreth in the 15th cent., but reformed by S. Teresa of Avila (1582). —S. *Egidio*, SS. *Pietro e Marcello*, S. *Giuseppe a Capo le Case*.
Carmelites.—Founded in 1156 by Berthold, a Calabrian monk, on Mount Carmel, in obedience to a revelation from Elijah. Albert, Patriarch of Jerusalem, gave the Order its first rules in 1209. It is said, however, that Berthold found hermits already established on the mountain, who claimed descent from Elijah himself.—*Calzati* (shod), S. M. *Traspontina*, S. *Martino*, S. *Niccolò ai Cesarini*, S. *Scalzi* (barefooted); S. M. *della Scala*, S. M. *della Vittoria*, S. *Pancrazio*.
Carthusians, see Benedictines.
S. Catarina, V. M. of Alexandria (307). Nov. 25. Wheel.
S. Catarina da Siena.—April 30, 1380. Dominican Nun. Crown of thorns; lily.
S. Cecilia, V. M. (305). Angel with musical instrument.
SS. *Celsus* and *Julian* of Antioch, M.M. (cir. 300). Jan. 9.
S. Cesario of Terracina, deacon M. (309). Nov. 1.
Chierici Minori.—A congregation of Regular Clerks founded by S. Francesco Caraccioli (1608). —S. *Lorenzo in Lucina*.
Cistercians.—A branch of the Benedictine Order, founded by St. Robert in 1075, and named after his first monastery (*Cîteaux*). Habit white, with narrow black scapular, black sash, and black hood. —S. *Arnolfo*; S. *Croce*.
St. Claude, Bp. of Besançon (694). June 6.
S. Clement, Pope, M. (96). Nov. 23. Anchor.
COLLEGES, THEOLOGICAL:—
Armenian (1823), 20 students. S. Nic. da Tolentino.
Belgian (1854), 10 students. Black sash bordered with red. S. *Anna*, Via del Quirinale.
Bosnian (1884), 12 students. Chocolate sash edged with gold. S. *Giov. Nepomuceno*, Via Sistina.
Canadian (1866), 12 students. Via delle Quattro Fontane.
Capranica (1858), 33 students. Grey habit. Piazza S. M. in Asinara.
English (1875), 26 students. Tightly fitting black cloth, with long narrow lappets. S. *Tommaso*, Via Mercurio.
French, 16 students. Black, fastened round the neck with a long black ribbon. 43 Via S. Chiara.

German (and Hungarian), under the management of Jesuits (1552), 90 students. Scarlet. *Via S. Niccolò da Tolentino*.

Greek (1572), 13 students. Blue with red sash. *S. Atanasio, Via del Babuino*.

Irish, 56 students. Black, with red lappets and cord binding (see Propaganda). *S. Agata dei Goti*.

North American (1859), 70 students. Black, with light blue lining and red sash. *S. M. dell' Umiltà*.

Pamphill (1650), 12 students. *Piazza Navona*.

Polish (1866), 10 students. Green sash. 22 *Via del Maroniti*.

Propaganda (1622), 150 students. Black, with red sash, red binding, and red buttons to cuff. *Piazza di Spagna*.

Scots (1600), 24 students. Violet with red sash and buttons. *S. Andrea, Via delle Quattro Fontane*.

South American (1858), 38 pupils. Black, with light blue lining and blue sash. *Via Giocchino Belli*.

Spanish (1892), 70 students. Black cape, with blue cords radiating from the collar. *Pal. Altemps*.

Conventuals (see Minor).

SS. Cosma e Damiano, MM., brothers and physicians of Arabia (290). Sept. 27. In red ropes and caps, with surgical instruments.

S. Crisogono, Roman noble, M. (303).

S. Damasus, Pope (384).

Doctors of the Church.—Greek: Athanasius, Basil, Chrysostom, and Gregory Nazianzen; sometimes Cyril of Alexandria and Cyril of Jerusalem are added. Latin: Ambrose, Augustine, Jerome, and Gregory the Great. They are commonly, but less correctly, called the Four Greek and Latin Fathers. To the latter have been added by St. Pius V. and subsequent Popes: Thomas Aquinas, Bonaventura, Anselm, Isidore of Seville, Hildefonso, Peter Chrysologus, Leo the Great, Peter Damiani, Bernard, Hilary, Alfonso dei Liguori, and Francis of Sales—the last three by Pius IX.

Dominicans, the second in date and importance of the mendicant Orders, founded by St. Dominic, of Calaruega, in Old Castille (1170-1221). It was pre-eminently a Preaching Order (*Ordo Prædicatorum*), and its fathers are still known in Italy as *Padri Predicatori*. A committee of Dominicans, as the most learned of the religious Orders in polemical doctrine, was placed in charge of the Inquisition by Gregory IX. in 1229, eight years after the death of St. Dominic, who is commonly but erroneously supposed to have been the first Inquisitor. This Order has never been reformed or sub-divided into branches. Habit white, with a white scapular, and a long black mantle.—*S. M. sopra Minerva; SS. Quirico e Giulitta; S. Sabina; S. Sisto; S. Rosario al Monte*

Mario; S. Clemente (Irish). Nunneries: *SS. Domenico e Sisto; S. Caterina; Annunziata*.

S. Dorotea, V. M. (304). Feb. 6. Angel with fruit; crown of roses; palm.

Écoles Chrétiennes.—A Brotherhood of laymen, founded by Ven. J. B. de la Salle in 1679, and established in Rome in 1702.—*S. Salvatore in Lauro; Via S. Sebastiano; Via S. Giovanni in Lat.* The Brothers wear large white bands, but the boys, some of whom act as choristers in churches, have no uniform.

S. Egidio (Giles). Athenian noble (500). Sept. 1.

S. Eligio (Eloy), goldsmith, afterwards Bp. of Noyon (665). Dec. 1. Blacksmith, with tools.

S. Eusebius, Priest, M. (357). Aug. 14.

S. Eustachio, Roman knight, M. (120). Sept. 20. In armour; stag with crucifix between horns.

SS. Faustino e Giovita, priest and deacon of Brescia, MM. (182). Feb. 15.

S. Filippo Neri (1595), founder of the Oratorians; 26 May.

S. Francesca Romana, wife of Lorenzo Ponticelli del Ruffo, foundress of the Oblates of Tor de' Specchi (1384-1440). Mar. 9. Angel holding a book.

S. Francesco Caracciolo of Naples, founder of the *Chierici Minori*, June 4, 1604.

S. Francesco di Paola.—Founder of the Order of Minims (1416-1507). April 2. Staff; aged.

St. Francis of Assisi (1182-1226), founder of the Franciscan Order. Oct. 4. Skull; lily; stigmata.

Friars.—Members of the following Orders: Franciscan, Dominican, Carmelite, Augustinian, and Servite.

S. Galla, Roman matron (c. 543). May 23.

S. Galliano, Roman noble, M. (330).

St. George, M. (240). Patron Saint of England, Germany, and Venice. Apr. 23. In armour; dragon at feet; standard.

SS. Giovanni e Paolo, MM. (362), Roman nobles and brothers. June 26.

S. Giov. Calibita (470). Basilian monk.

S. Girolamo Emiliani.—Founder of the *Padri Somaschi* (1537).

S. Giuliana Falconieri, foundress of the Nuns of the 3rd order of Servites (1341). June 19.

St. Gregory the Great (594), Pope, and one of the four Latin Doctors. Mar. 12. Dove.

St. Ignazio di Loyola, founder of the Jesuits (1491-1556). July 25. I.H.S. in the sky; heart crowned by thorns.

S. Ildefonso.—Benedictine Abp. of Toledo. Dec. 26, 667.

S. Isidoro, Spanish ploughman (1170). May 15. Spade.

S. Ivo of Brittany, patron of lawyers (1003). May 19.

St. Jerome (359-420), priest, and one of the four Latin Doctors; Sept. 30. Church in hand; cardinal's hat; lion.

Jeronymites.—An association of hermits, of

uncertain foundation, who flourished chiefly in Spain. A branch was founded in Umbria by Pietro Gambacorti of Pisa in 1377, and extended to Rome. Habit, dark chocolate brown.—*S. Onofrio; S. Francesco* (Rita 39).

Jesuits.—An Order founded by St. Ignatius of Loyola in 1534, for the furtherance of active spiritual life, foreign missions, and education. A Jesuit can accept no preferment, unless compelled thereto by command of the Pope. Orders founded since about 1500 are not strictly speaking Religious Orders, but Congregations or Societies. The Society of Jesus, however, enjoys the privileges of the older Orders. 120 *Via del Seminario*.

S. Juan de Dios.—Founder of an Order of Charity for serving the sick in 1540. The brothers are styled *Fate bene Fratelli*, from the constant exhortation of the Saint. Mar. 8, 1550. Beggar at his feet.

Knights of St. John of Jerusalem, afterwards called Knights of Malta (1092), and Hospitaliers. White cross on black mantle.

The Order was founded in 1048 for the purpose of affording shelter and hospitality to pilgrims visiting the Holy Land. It afterwards became a band of warrior knights, who settled at Rhodes. When Rhodes was taken by the Turks in 1533 the Knights took refuge at Viterbo, until Clement VII. induced Charles V. to give them Malta in 1530, whence they were expelled by Napoleon.—*Via Condotti; S. M. Aventinense*.

Knights Templars (1118); red cross on white mantle; suppressed in 1311.

St. Laurence, M., deacon of St. Sixtus II. (261). Aug. 10. Gridiron.

St. Louis IX., King of France (1270). He belonged to the Third Order of St. Francis, and died wearing its cord and cowl. Aug. 25. Fleur-de-lis; crown of thorns.

S. Lucia of Syracuse, V. M. (303). Dec. 12. Rays issuing from wound, or sword in neck.

St. Luke.—Madonnas attributed to this Evangelist are preserved in the Churches of S. Agostino, SS. Domenico e Sisto, S. M. Maggiore, S. M. in Ara Coeli, S. M. del Popolo, S. M. della Consolazione, and S. M. in Via Lata. It is not pretended that they are by his hand; the most that is claimed for them is that they are early Byzantine copies. Oct. 18. Ox; picture.

Madre di Dio.—A society of Regular Clerks, founded by R. Giov. Leonardo of Lucera. *S. M. de' Campitelli*.

St. Malo, French Bp. (621).—St. Marcato. Nov. 15.

R. Marcellino, Priest, M. (301). June 2.

S. Marcello, Pope, M. (308). Jan. 18.

Marcellites.—A colony of Christians inhabiting Mount Lebanon, and so called partly from S. Maro, a Syrian monk of the 4th cent., and partly from John Maro, Bp. of Berytus (674). They are governed by a Patriarch who takes his title from Antioch, and adds the name of Peter to his own. The secular priests marry, and the religious follow the rule of St. Anthony.—*S. Antonio*.

St. Martin, Bp. of Tours (397). Nov. 11. Beggar at his feet; goose.

St. Martin, Pope (655). Nov. 11.

S. Martina, V. M. (228). Jan. 30. Lictor's axe; two-pronged fork.

Mechitarist.—Congregation of Armenians, founded by Mechitar of Siwas (Sebastia) early in the 18th cent. He adopted the rule of St. Benedict, and established the famous convent on the island of S. Lazzaro at Venice. His followers afterwards obtained possession of *S. M. in Dominica*.

Melchites.—Eastern Christians who accepted the decrees of the Council of Chalcedon, when the recalcitrants formed the Jacobite schism. They were called Melchites by the Schismatics because they conformed to the edict of the Emp. Marcin (Syriac *Melch*), enforcing the decision of the Council. They have three Patriarchs—of Antioch, Alexandria, and Jerusalem.

(Padri) Mercenari, founded by S. Pedro Nolasco, for the redemption of slaves, captives, and debtors in prison (1256).—*S. Adriano*.

Minims.—An austere Order of mendicant friars founded by S. Francesco di Paola (1416-1507). Habit similar to the Minor Conventuals, but with a short scapular rounded off at the ends, and a small round hood.—*S. M. della Pace; S. Andrea delle Fratte; S. Francesco di Paola; S. M. degli Angeli*.

Ministri degli Infermi (Red Cross). Founded by S. Camillo de Lellis (1644).—*S. Gio. Lat. (Hospital); S. Gio. Maria; S. Vinc. et Anastasio; S. M. Maddalena*.

Minor Conventuals.—That branch of the Franciscan Order which after the death of their founder relaxed the rule so far as to live in convents and hold property. Habit black, with white cord.—*SS. Agostini; S. Eustachio*.

Minor Observants.—The stricter branch of the Franciscan Order, who lived in small communities, and held no property. Reformed by S. Bernardino of Siena (1444). Habit brown. In Italy they are generally called *osservanti* or *riservati*, in France *Recollets*, and in Spain *Alcantarinos*.—*S. Antonio, Via Merulana; Ara Coeli; S. Bertoldo; S. Sebastiano; S. Rosconara*.

Monierie (Filles de Notre Dame de la).—Founded at Malines by Canon Scheppen.—*Quota Psa, in the Borgo*.

Monsignore.—This title, though incorrectly used as a substantive, is merely a prefix to the name of an Ecclesiastical dignitary, who may be an Archbishop (Most Rev.), Bishop or Domestic prelate (Right Rev.), Chamberlain or Chaplain to the Pope (Very Rev.). The distinguishing badge of the dignity is a purple streak below the white stock or collar.

Nazareni.—Dark chocolate habit with blue cord (see Third Order of Penitence).—*S. M. delle Grazie; S. M. de' Medici Marignano*.

- S. Niccolò da Bari, Bp. of Myra (342). Dec. 6.
- S. Niccolò da Tolentino, Augustinian friar (1309). Sept. 10. Star; crucifix wreathed with lily.
- St. Norbert, Abp. of Magdeburg, and founder of the Præmonstratensians (1134). June 6. Monstrance.
- Nuncio.—Ambassador of the Pope to a foreign Court. Of the first rank are Vienna, Madrid, and Lisbon; of the second, Brussels, Munich, the Hague, and several S. American Republics.
- Oblates of S. Francesca Romana.—A community of religious women, founded in 1433.
3. Via Tor de' Specchi.
- Olivetans.—Founded by S. Bernardo del Tolomei, under the rule of St. Benedict (1319). Habit white.—S. Francesca Romana.
- S. Omobono of Cremona, patron of tailors (1197). Nov. 13. Bottles.
- S. Onofrio (380), a monk of Thebes, said to have been originally a Persian prince. June 12. Branch twisted round his body; long hair.
- Oratorians.—In 1553 St. Philip Neri founded an Oratory for purposes of devotion at S. Girolamo della Carità, which was transferred to the Chiesa Nuova in 1577.—SS. Nereo ed Achilleo; S. Girolamo della Carità.
- Osservanti.—Reformed Order of Franciscans, founded by S. Bernardino di Siena (1444).
- Padri della Dottrina Cristiana.—A French Society, instituted at Avignon by César de Bus and established in Rome by Benedict XII. In 1727.—S. M. in Monticelli (150 boys); S. Agata in Trastevere (220 boys).
- Padri Pallottini.—Mission priests founded by Ven. Fr. Pallotti in 1835.—S. Silvestro in Capite; S. Salvatore in Onda.
- Padri Riformati del terz' Ordine.—S. Paolo alla Regola.
- Padri Scolopi (Scuole Pie).—Founded at the end of the 16th cent. by S. Giuseppe Calasanzio for the free education of children.—S. Pantaleo (200 boys); S. Lorenzo in Borgo (150 boys); Coll. Nazareno.
- S. Pancrazio, M. (60), aged 14. May 12.
- S. Pantaleone, physician, M. (301). July 27. Olive branch; hands over head, nailed to tree.
- S. Paolo della Croce (1694-1775), born at Ovaia in Piedmont; founder of the Passionists; canonized by Pius IX. in 1867.
- Paolotte.—Minor Nuns.—SS. Gioacchino ed Anna.
- S. Pasquale Baylon.—Spanish Franciscan (1592). May 17.
- Passionists.—Founded by S. Paolo della Croce. Habit black, with monogram of IHS, heart and cross, on the left side.—S. Gio. e Paolo; Sala Santa.
- Patriarch.—The highest dignity of the Christian hierarchy, borne by the Metropolitan of Alexandria, Rome, Antioch, Constantinople, and Jerusalem. As regards Rome, the title is merged in that of Pope, and the remaining sees are regarded as schismatical. Bishops are still, however, nominated by the Pope to these four patriarchates; but they all reside in Rome, except the Patriarch of Jerusalem, and have no jurisdiction. The Western Church admits also a Maronite, Melchite, and Syrian Patriarch of Antioch, an Armenian and Chaldean Patriarch, a Patriarch of the Spanish Indies, a Patriarch of Lisbon, and a Patriarch of Venice.
- Penitence (Third Order of).—Founded about 1795. Habit dark brown, with blue cord.—S. M. delle Grazie; S. M. in Macello Martyrum.
- Penitentiaries.—Priests attached to the three great Basilicas for hearing confessions. At St. Peter's they are Minor Conventuals; at St. John Lateran, Observants; at S. M. Maggiore, Dominicans.
- Pli Operai di Napoli.—A modern congregation.—S. Giuseppe in Lungara.
- Poor Clares.—The Second Order of St. Francis, founded by S. Chiara of Assisi in 1212. They settled in London at the 'Minorities' in 1293. They pass several hours of the night in prayer, fast during a greater part of the year, and never leave their convent.—SS. Cosma e Damiano in Trastevere; S. Lorenzo in Panisperna; S. Urbano (Via Alessandrina).
- S. Prassede, V. (150). July 21.
- S. Prisca, V. M. (215). Jan. 18. Lion; eagle; palm.
- S. Pudenziana, V. (148). May 19. Sponge with blood; cup.
- SS. Quaranta Martiri, frozen to death at Sebaste (320). Mar. 10.
- SS. Quirico e Giulitta (305)—martyred boy and mother.
- Redemptorists.—A congregation founded by S. Alfonso del Liguori of Naples in 1732, and dedicated to the service of the Most Holy Redeemer.—S. Alfonso; S. M. in Mont-rone.
- Regular Canons of the Lateran.—College of Priests at S. Pietro in Vincoli, quite distinct from the Secular Canons of the Basilica.—S. Agnese fuori le Mura.
- R. Rita of Cascia, an Augustinian nun (10th cent.). Aug. 16.
- S. Roch, French pilgrim (1327). May 22. Wound in leg.
- SS. Rufina e Seconda, VV. MM. Sisters (226). S. Saba, Basilian abbot, 5 Dec. (531).
- S. Sabina, Roman lady, M. (303). Aug. 29. Sacconi.—A Brotherhood whose members were accustomed to beg alms in the streets of Rome every Friday for the poor. They wore a sack of coarse linen, a hood drawn over the face and pierced with two holes for the eyes, a cord round the waist, and a wallet over the shoulder. Among their number were nobles, prelates, and even cardinals. Founded by St. Hyacinth, a Franciscan nun (1643).—S. Teodoro.
- SCHOOLS (chiefly in preparation for the priesthood):—

- Benedictine, with the habit of the Order.—S. Paolo fuori le Mura.
- Collegio Nazareno (1622), 67 students, under the charge of the Padri Scolopi.—Via Nazareno.
- Collegio dei Nobili, 50 students, conducted by Jesuits, but no longer restricted to boys of noble birth. Evening dress, with white tie and bluish cloak.—Pal. Borromeo.
- Scuola di S. Giuseppe. Black blouse, with silver letters on the cap.—Via Nomentana, near S. Agnese.
- Scuola Gregoriana (1836), founded by Gregory XVI. in the hope of supplying boy-troops in place of falsetto singers for the Churches in Rome. Yellow sash.—S. M. dell' Anima.
- Scuola di S. Gregorio. Black cloth cloaks.
- Seminario di S. Pietro (1637), for boys who desire to become Beneficiaries at St. Peter's, 50 students. Violet, with long narrow red lappets on the left side, embroidered at the end with fleur-de-lis.—Piazza S. Maria, behind the Basilica.
- Seminario Pio (1852), founded by Pius IX. for the education of one boy from each diocese within the States of the Church, and two from his birthplace (Sinigaglia). Black, with purple sash.—S. Apollinare.
- Seminario Pontificio Romano (1565), 80 students for the diocese of Rome. Purple, with red buttons to the cassock.—S. Apollinare.
- Spanish School. Black, with long overcoat.
- St. Sebastian.—Officer in the Roman army under Diocletian, M. (284). Jan. 20. Pierced by arrows; bound to a tree or column.
- Sepolite Vive.—A name given to the Nuns of a Carmelite Convent founded by Sister Francesca Farnese in 1641, below the Church of S. Francesco di Paola. The rule under which they lived was so austere, and their seclusion so absolute, as to earn for them the title of Buried Alive. The Convent was destroyed during the construction of the Via Cavour, but a remnant of the Nunnery still exists at a house in the Via del Serpenti.
- Servites.—An Order founded by seven Florentine merchants in 1233, and remodelled by S. Filippo Benizzi in 1267. They adopted in part the rule of St. Augustine, but are not, as often stated, a branch of that Order.—S. Maria delia; S. M. in Via.
- Silvestrini (Blue Benedictines).—A branch of the Vallombrosians, founded by B. Silvestro Giosolini da Osimo about 1290.—S. Stefano del Cocco.
- S. Silvestro, Pope, M. (336). Dec. 31. Ox; dragon.
- St. Sixtus II., Pope, M. (259).
- Somasci.—A congregation of Regular Clerks, founded by S. Girolamo Emiliani, a noble Venetian (1481-1637), at the village of Somasca in N. Italy.—S. Alessio; S. M. in Aquiro. Collar turned down over a stock.
- St. Stanislaus, Bp. of Cracow, M. (1079). May 7.
- St. Stanislaus Kostka (1550-68). Nov. 13.
- S. Susanna (295), V. M. (see Rita, 21). Aug. 11.
- S. Sylvia (604), Mother of St. Gregory the Great.
- S. Teodoro, Soldier, M. (303). Nov. 9.
- Theatines.—A congregation of Regular Clerks, named from Theate (Chieti), of which place John Peter Caraffa, the first superior, was bishop. He afterwards became Pope, as Paul IV. The second superior was S. Cajetano of Vicenza (1547). The congregation was founded in 1524.—S. Andrea della Valle.
- Third Order.—The Franciscans, Dominicans, and other religious communities, admit three Orders: (1) Friars, (2) Nuns, (3) Devout Persons of either sex who have neither the vocation nor the opportunity for a cloistered life, but live in the world, performing the ordinary duties of their station, and yet privately observing the main principles of the Order with which they are associated. Members of the Third Order are much more numerous than is generally supposed. In central Europe they are chiefly Franciscan, and wear the cord, or some other token of the Founder. In Spain and Portugal they are more commonly Dominican. Some of them live in religious community.—SS. Cosma e Damiano; S. Paolo alla Regola; S. Bernardino (Women).
- St. Thomas à Becket, Abp., M. (1170). Dec. 29. Blood flowing from head.
- Titular Bishop.—In the Roman Church, it is not necessary that a Bishop should hold a See. The title is often conferred as a mere dignity, although of course the act of consecration confers full episcopal powers. A titular Bishop presides over an imaginary diocese, formerly supposed to be situated in *partibus infidelium*, and not unfrequently holds a canonry in Rome. Bishops wear a green cord round the hat—Archbishops, green and yellow.
- Trappists.—The strictest branch of the Cistercian Order, founded in 1660 by Armand Jean le Bouthillier de Rancé at La Trappe, near Sées, of which abbey he had been made commendatory abbot when scarcely eleven years old. He held also two other abbeys, two priories, and a canonry at Notre Dame. A few years after being ordained priest he gave all the vast accumulations of this prebend to charity, resigned everything except La Trappe, and set vigorously to work upon the reform of the Order. The Trappists eat no meat, observe the strictest silence among themselves, and work hard at manual labour. Habit, white; but the lay brothers wear brown, and differ little in appearance from Franciscans.—SS. Vincenzo ed Anastasio (Tre Fontane); Calacombs of St. Calixtus.
- Trinitarians.—An Order founded by SS. Jean

de Matha of Provence, and Felix of Valois, a French hermit, for the redemption of Christian captives out of the hands of the Turks (1198). Habit, black over white, with red and blue cross.—*S. Crisogono*; *S. Carlo Qu. Font.*; *S. M. Fornaci*; *S. Stefano dei Mori*; *Trinità* (In Via Condotti).
 Umiliati.—A religious Order suppressed by Pius V. in 1570 for their attempts upon the life of S. Carlo Borromeo, who had endeavoured to reform them. Nuns of the Order were formerly at *S. Cecilia*, and their habit is still worn by there. White Benedictine nuns who now reside there.
 S. Urbano, Pope, M. (230); 25 May.
 S. Ursula, V. M. (453). Oct. 21. Arrow; banner with red cross.
 Ursuline Nuns.—Founded in 1537 by S. Angela Merici of Desanazio (1540), and established in Rome in 1688.—*S. Giuseppe* (Corso).
 Vallombrosian Order.—A branch of the Benedictines, founded by S. Giov. Gualberto (1073). Habit originally light grey, now generally black.—*S. Prassede*.
 S. Venanzio, M. (254), aged 15. Dec. 14.
 St. Vincent.—Deacon, of Valencia in Spain, martyred in 303. Jan. 22. Raven; palm.
 S. Vincenzo dei Paoli.—Founder of the Lazarists or Priests of the Mission (1625), now established at the *Trinità* (Rte. 10). July 19. Child in arms, or at feet.
 Visitation Nuns.—Instituted by St. Jeanne Françoise Fremiot de Chantal, under the patronage of St. Fr. de Sales, in 1610.—*Villa Mille*.
 S. Vitalis, M. (160). Apr. 8.
 St. Vitus, M. (303), aged 13. June 15. Cock; key with palm; cauldron of oil.

LIST OF ARCHITECTS, SCULPTORS, AND PAINTERS.

A = Architect. S = Sculptor. P = Painter.

Agasander (A.D. 79), Greek S. of Rhodes.
 Agnolo and Agostino da Siena (early 14th cent.). S.
 Albani, Fr. (1578-1660), P. School of Bologna.
 Alberti, Leon Battista (1404-72), A. Florence.
 Alfani, Paris, P. (1483-1536). Umbria.
 Algardi, Aless., P. (1592-1654). Bologna.
 Allori, Aless., P. (1535-1607). Florence.
 Allori, Cristofano, P. (1577-1621). Florence.
 Ammanati, Bart. (1511-92), A. S. Florence.
 Andrea del Sarto, P. (1486-1531). Florence.
 Antonello da Messina, P. (1493).
 Arnolfo di Cambio, Flor. A. S. (1240-1311).
 Arpino, Cav. d', P. (1560-1610). Rome.
 Aspertini, Amico, P. (1474-1552). Bologna.
 Atheodorus, of Rhodes; joint sculptor of the Laocoon; period of Titus.
 Baccio Bandinelli, S. (1493-1560). Florence.
 Baccio Pontelli, A. (cir. 1475). Florence.

Baciccio, Rom. P. (1639-1709).
 Bagnacavallo (Bart. Ramenghi), P. (1484-1542). Bologna.
 Bakhuyzen, P. (1631-1708). Dutch.
 Barile, Giov., S. (cir. 1590). Siena.
 Barna da Siena, P. (cir. 1340-1380).
 Barocci, Federico, P. (1528-1612). Umbria.
 Bartolommeo, Fra (Baccio della Porta), P. (1475-1517). Florence.
 Bassali, Marco, P. (1520). Venice.
 Bassano, Fr. (1549-92), P. Venice.
 Batouti, Pompeo (1708-87), P. Rome.
 Bazzi (see *Sudoma*).
 Beccafumi, Dom. (1486-1551), P. Siena.
 Bellini, Giov. (1426-1516), P. Venice.
 Beltracchi, Giov. Art. (1467-1516), P. Milan.
 Benevole, Marco (1685-1764), P. Rome.
 Benozzo Gozzoli (1421-98), P. Florence.
 Berchem, Nicolas (1624-83), P. Holland.
 Bernini, Lor. (1598-1680), A. S. Naples.
 Bonifazio Veneziano (1579), P. Venice.
 Bonifazio Veronese (1640), P. Venetian School.
 Bonifazio Veron., the Younger (1515), P. Bordone, Paris (1500-71), P. Venice.
 Borromini, Fr. (1599-1667), A. Rome.
 Bosch, Hieronymus (1476-1516), P. Flemish.
 Both, Jan (1610-60), P. Dutch.
 Botticelli, Sandro (1447-1510), P. Florence.
 Bramante Lazzari (1437-1514), P. Florence.
 Breano (Andrea), S. of Com. (1421-1506).
 Bril, Paul (1556-1626), P. Flemish.
 Bronzino, Angelo (1502-72), P. Florence.
 Brouwer, Adrian (1608-41), Dutch P.
 Brueghel, Jan (1568-1625), Flemish P.
 Cagnacci, Guido (1601-81), P. Bologna.
 Calisto da Lodi (Piazza), P. (1514-1556).
 Callot, Jacques (1592-1635), French P.
 Cambiaso, Luca (1527-85), P. Genoa.
 Campeggio, G. D. (1602-1756), Lucca. P.
 Canaletto, Antonio (1697-1768), P. Venice.
 Canova, Antonio (1757-1822), S.
 Caracci, Annibale, P. (1560-1699).
 Caracci, Lodovico, P. (1555-1619). Bologna.
 Caravaggio, M. A. da (1569-1609), Lombard and Roman. P.
 Cati, Pasquale, P. (cir. 1590). Roman.
 Cavallini, Pietro (1295-1344), P. Rome.
 Cellini, Benvenuto (1560-71). Florence. S.
 Cigoli (Lodovico Cardi), P. Florence (1559-1613).
 Cino da Conegliano (1508), P. Venice.
 Claude Lorrain (1600-82), P. France.
 Codde, Pieter (1610-58), Dutch P.
 Cola dell' Amatrice (1543), Naples. P.
 Conca, Sebastiano (1676-1764), Naples. P.
 Correggio (Ant. Allegri), Parma, P. (1494-1534).
 Costa, Lor. (1461-1535), P. Padua.
 Cranach, Lucas (1472-1553). Franconian P.
 Crivelli, Carlo (1496). Venice. P.
 Croci, B. (1563-1638), P. Rome.
 Daniele da Volterra (1509-66). Flor. P.
 Dolce, Carlo (1616-86). Florence. P.
 Domenichino (Dom. Zampieri), P. Bologna. (1581-1641).
 Donatello (Donato di Betto Bardi). Florence. S. (1386-1466).

Dosio, G. A. (b. 1533). S.
 Dossi, Battista (1548). Ferrara. P.
 Dossio Dossi (1474-1542). Ferrara. P.
 Dürer, Albert (1471-1528). Franconian P.
 Eckhout, G. van den (1621-74). Dutch P.
 Ercole Roberti del Grandi (1480-1533). Ferrara. P.
 Eutychides, S. (cir. B.C. 290), pupil of Lysippus.
 Fattore, Il (see *Penni*).
 Flammulo (Deyns Calvaert). Flemish P. (1540-1619).
 Filarete (Antonio Averulino). Florence. A. S. 15th cent.
 Fiorino di Lorenzo. Umbrian P. (1472-1520).
 Fontana, Carlo (1634-1714), A.
 Fontana, Dom. (1543-1607), A.
 Fra Angelico (Giov. da Fiesole), Flor. P. (1367-1455).
 Francesco da Città di Castello (15th cent.). A.
 Francia (Fr. Raibolini). Bologna. P. (1450-1518).
 Francken, Francis (1581-1642).
 Frizzi, Federico, S. Florence (cir. 1521).
 Fuga, Ferd. (1699-1780). Rome. A.
 Gaddo Gaddi (1259-1333). Flor. P.
 Gattani, Scipione (1550-98). Rome. P.
 Galilei, Aless. (1691-1737). Flor. A.
 Garofalo (Benvenuto Tisi). School of Ferrara, P. (1481-1559).
 Gentile da Fabriano, Umbrian P. (1370-1450).
 Gerard van der Meire (1450-1512). Flemish P.
 Gherardo da Nolle. Dutch P. (1592-1662).
 Ghirlandajo, Dom. (1449-1494). Flor. P.
 Ghirlandajo, Ridolfo, Flor. P. (1483-1561).
 Giacomo da Pietra Santa, A. (cir. 1470).
 Gimignani, Giacinto (1611-81). Bologna. P.
 Giordano da Verona, Fra (1435-1515), A.
 Giordano, Luca (1632-1705). Naples. P.
 Giorgione (Barbarelli), Venice (1477-1511). P.
 Giotto (Angelo di Bondone), P. A. (1266-1337). Florence.
 S. Giovanni, Giov. Manozzi da (1590-1636). P.
 Giov. da Udine (1487-1564), P. Venice.
 Giov. del Duca (cir. 1550), A.
 Girolamo da Treviso (1497-1544). Venice. P.
 Giuliano da Majano (1439-90), A. S. Tuscan.
 Giulio Clovio (1498-1578). Rom. P.
 Giulio Romano (Pippi), P. (1492-1546).
 Greuze (1724-1805). French P.
 Guercino (Giov. Fr. Barbieri), P. (1591-1666). Bologna.
 Guido Reni (see *Reni*).
 Holbein, H. (1497-1543). Swabian P.
 Honthorst (1590-1658). Dutch P.
 Houdon, J. A. (1741-1828). French S.
 Ibi, Sinibaldo, Umbrian P. (early 16th cent.).
 L'Ingénieur (cir. 1505). Umbrian P.
 Innocenzo da Imola (1494-1550). Bologna. P.
 Isia da Pisa (cir. 1464). Tuscan and Roman. S.
 Jacopo degli Avanzi (cir. 1376). Bologna. P.
 Jacopo da Torrita (cir. 1290), P. and mosaicist, Rome.
 Landini, Taddeo (1594). Florence. S.
 Lanfranco (1552-1648). Rome. P.
 Laureti, Tommaso (1520-1600). Rome. P.

Leochares (cir. 379). Athens. S.
 Leonardo da Vinci (1452-1519). Florence. P.
 Lippi, Annibale, A. (cir. 1590).
 Lippi, Filippo (1461-1504). Florence. P.
 Lippi, Filippo (1406-69). Florence. P.
 Longhi, Luca (1507-80). Ravenna. P.
 Lorenzetto (Martino), S. (1490-1541).
 Lorenzo di Credi (1459-1537). Florence. P.
 Lotto, Lorenzo (1480-1554). Venetian. P.
 Luini, Bernardino (cir. 1530). Lombard. P.
 Luzzi, Martino, A. (1561-1619).
 Luti, Benedetto (1666-1721). Roman P.
 Lysippus (B.C. 356-23). Sicily S.
 Maderno, Carlo, A. (1556-1639).
 Magister Paulus, Roman. S. (cir. 1410).
 Maini, Michele (cir. 1500). Fiesole. P.
 Mantegna, Andrea (1431-1506). Padua. P.
 Maratta, Carlo (1625-1713). Rome. P.
 Marco da Oggionno (1470-1540). Lomb. P.
 Mario dei Fiori (1603-73). Roman P.
 Masaccio (1402-23). Florence. P.
 Masolino da Panicale (1393-1447). Flor. P.
 Mazzola, Fr. (see *Parmigianino*).
 Mazzolino, Lodovico (1481-1530). Padua. P.
 Mazzoni, Giulio (cir. 1550), decorative S.
 Melozzo da Forlì (1438-1494). Padua. P.
 Memling, Hans (1380-95). Flem. P.
 Mengs, Anton Raphael (1728-79). Roman P.
 Meo del Caprino (1430-1501). Roman A.
 Michel Angelo Buonarroti, A. P. S. (1475-1564). Florentine School.
 Michelangelo Sanese, S. (cir. 1524). Siena.
 Mino (di Giovanni) da Fiesole, S. (1431-84).
 Mocchi, Fr. (1580-1646). Tuscan S.
 Mola, Pierfrancesco (1612-68). Bologna. P.
 Moretto (Aless. Bonvicino). Brescia. P. (1498-1564).
 Moroni, G. B. (1510-73). Bergamo. P.
 Mosca (Simone Cioni), S. (1498-1554).
 Mostaert, Jan (1555). Flemish P.
 Murillo, Bart. Esteban (1618-82). Spanish P.
 Muziano, Girolamo (1530-92). Brescia. P.
 Myron. Athenian S. (cir. B.C. 470).
 Mytens, D. (1590-1656). Dutch P.
 Nanni di Baccio Bigio, S. (cir. 1550).
 Naukydes, S. (cir. B.C. 350). Argos.
 Netscher, Gaspar (1639-84). Dutch P.
 Niccolò da Foligno (1430-1502). Umbrian P.
 Niccolò della Guardia, S. Rome (cir. 1464).
 Novelli, Pietro (1603-60). Sicily. P.
 Olivieri, Pietro, A. (cir. 1570).
 Orizonti (G. von Bloemen), P. (1662-1748).
 Ortolano, Benvenuto (cir. 1540). Ferrara. P.
 Padovano (1400), P. Padua.
 Palestina (Giov. Pierluigi da), the greatest Church musician of the revival, was successively Choir-master at the Sistine Chapel, S. Giov. in Laterano, S. M. Maggiore, and S. Pietro (1524-94).
 Palladio, Andrea, A. (1518-80). Vicenza.
 Palma Giovane (1554-1628). Venice. P.
 Palma Vecchio (1480-1528). Venice. P.
 Palmesano, Marco (1490-1537). Padua. P.
 Paolo da Siena (14th cent.). P.
 Paolo Veronese (Callari), P. (1528-88).
 Parmigianino (Fr. Mazzola). P. (1504-40).

- Pasiteles (b.c. 72-48). Southern Italy. S.
 Passignano (Dom. Cresti da), Florence. P.
 (1860-1638).
 Paul Potter (1625-54). Dutch P.
 Pellegrino Pellegrini (1527-91). Bol. P.
 Penna, Agostino (18th cent.), P. Rome.
 Penni, Francesco (Il Fattore). Roman P.
 (1488-1528).
 Perugino (Pietro Vannucci). Umbrian P.
 (1446-1524).
 Peruzzi, Baldassarre (1481-1537). A. P. Siena.
 Pesellino (1422-53). Florence. P.
 Pheidias (cir. b.c. 490-464). Athenian S.
 Piazza, Cosimo, P. (1557-1621).
 Pierino del Vaga (1499-1547). Roman P.
 Piero di Cosimo (1462-1521). Florence. P.
 Pietro da Corona (Berrettini), P. A. (1596-1669).
 Pinturicchio (Bernardino Betti Biagi), P.
 Umbrian School (1455-1513).
 Pisanello (Vittore Pisano). Florence. P.
 (1380-1455).
 Polidoro da Caravaggio (1492-1543). Rom. P.
 Pollajuolo, Antonio (1429-98). Flor. P. S.
 Pollajuolo, Pietro (1441-96). Flor. P. S.
 Polykleitos (b.c. 460). Argos and Sikyon. S.
 Polydorus (cir. b.c. 100). S. Rhodes.
 Pomarancio (1562-1628). Roman P.
 Pontorno, Jac. da (1494-1557). Florentine P.
 Ponzio, Flaminio, A. (cir. 1650).
 Pordenone, G. A. da (1483-1539). Venetian P.
 Porta, Giacomo della (1541-1604). Lombard. A. S.
 Poussin (Gaspar Dughet). French P. (1613-75).
 Poussin, Nicolas (1594-1665). P.
 Praxiteles (b.c. 334-329). Athenian S.
 Procaccini, G. C. (1557-1635). Bologna. P.
 Provenziale, Marcello, Mosaicist (1639).
 Puligo, Dom. (1475-1527). Florence. P.
 Quentin Massys (or Quinten Matsys). Flemish P. (1466-1530).
 Raffaele Santi (da Urbino), P. A. (1483-1520).
 Raffaellino del Colle (1490-1540). Florence. P.
 Raffaellino del Garbo (1466-1524). Florence. P.
 Raffaello da Montelupo, S. (1505-70). Florence.
 Rainaldi, Girolamo, A. (1570-1655).
 Ravestein, Jan van (1572-1677). Dutch P.
 Rembrandt (1606-69). Dutch P.
 Reni, Guido (1576-1642). P. Bologna.
 Ribera, Giuseppe (Spagnoletto), Spanish P. (1588-1656).
 Romanello (1610-62). Roman P.
 Romanino, Gir. (1486-1566). Brescia. P.
 Rondinelli, Niccolò (1460-1505). Ferrara. P.
 Rosa, Salvator (1615-73). Naples. P.
 Rosselli, Cosimo (1439-1505). Florence. P.
 Rossellini, Bernardino, A. (1499-1464).
 Rubens (1577-1640). Flemish P.
 Sabbatini, Lor. (1530-77). Bolognese P.
 Sacchi, And. (1599-1661). Roman P.
 Salviati, Fr. (1510-63). Roman P.
 Sangallo, Ant. da (1456-1534). A.
 Sangallo, Ant. da (the younger), Flor. A. (1485-1546).
 Sangallo, Giuliano da (1445-1516). A.
 Sansovino, And. Contucci (da Monte Sansavino, S. (1460-1629).
 Sansovino, Jacopo (1477-1570). S.
 Santi, Giov. (1494). Umbrian P.
 Sinti di Tito (1538-1603). Florence. P.
 Saraceni, Carlo (1585-1625). Venice. P.
 Sassoferrato (G. B. Salvi). Roman P. (1605-85).
 Savoldo, Girolamo (1548). Venetian P.
 Scarsellino, Ippolito (1551-1620). Ferrara. P.
 Schiavone, And. (1522-82). Venetian P.
 Scopas (cir. b.c. 379). Paros. A. S.
 Sebastiano del Piombo (1455-1547). P. Rom.
 Sicciolante da Sermoneta (cir. 1572). Roman P.
 Signorelli, Luca (1441-1523). Cortona. P.
 Simone Cioni (Il Mosca), S. (1560).
 Simone Ghini. A. S. (b. 1407); pupil of Brunelleschi.
 Simone Martini (1283-1341). Sienese P.
 Snyder, Fr. (1579-1667).
 Scloma (Giov. Ant. Buzzi), P. (1477-1549). Lombard.
 Sofonisba Anguissola (1539-1625). Cremona. P.
 Solario, Ani. (1448-1530). Milanese P.
 Soria, G. B. (early 17th cent.). A.
 Spida, Lionello (1556-1622). Bolognese P.
 Spagna, Giov. (1530). Umbrian P.
 Spagnoletto (see Ribera).
 Spinazzi, Innocenzo (17th cent.). S.
 Stefano da Zevio (cir. 1435). Veronese P.
 Subleyras, Pierre (1699-1749). French P.
 Suetermans Just. (1597-1681). Flemish P.
 Tempesta, Ant. (1637-1701). Roman P.
 Teniers, David (1610-90). Dutch P.
 Thorvaldsen, Bertel (1770-1844). Danish S.
 Tintoretto (Jacopo Robusti). Venetian P. (1518-94).
 Tintoretto (Domenico Robusti), son of the above (1662-1637).
 Tisicrates, son of Lysippos, S.
 Titian (1477-1576). Venetian P.
 Tribolo (Niccolò di Raffaele Braccini). Florentine S. (1485-1550).
 Valadier, Joseph, Fr. A. 19th cent.
 Valentin (1600-34). French P.
 Vandyck, Anton (1699-1641). Flemish P.
 Vanni, Fr. (1565-1609). Siena. P.
 Vanvitelli (1700-73), P. A. Rome.
 Vasari, Giorgio (1511-74). Florence. P. A.
 Velasquez (1599-1660). Spanish P.
 Veretti, Marcello (1575). Florence. P.
 Vernet, Jos. (1714-99). French P.
 Verrocchio, And. del (1435-88). Florence. P. S.
 Vignola, Giac. Barozzi da (1507-73). A.
 Vite, Tintoretto della (1467-1523). Umbrian P.
 Vivarini, Antonio (1470). Venice. P.
 Wouwerman, Philips (1619-68). Dutch P.
 Zuccherò, F. (1560-1609). Urbino. P.
 Zuccherò, Taddeo (1529-69). Urbino. P.

GLOSSARY OF TECHNICAL TERMS.

- Aedule.—A diminutive temple, corresponding to the shrine of mediæval times.
 Ambulacrum.—A circular or oval corridor, surrounding any portion of a building.
 Ambulatory.—A covered promenade, such as a cloister.
 Amphiprostyle.—Having columns at each end; said of a Temple.
 Anadyomene.—Aphrodite, emerging (ἀναδυμένη) from the sea.
 Anta (pl. antæ).—A pier built against a wall, generally treated as a pilaster.
 Antis, in.—Said of the columns of a portico, ranged between antæ.
 Apodyterium.—Room for undressing, in a Roman bath.
 Apse.—(a) The tribune or court of law in a Pagan Basilica. (b) The sanctuary in a Christian church, always semicircular or polygonal in plan.
 Arcade.—A range of arches carried on columns or piers.
 Architrave.—A block of stone or beam of timber carried from the top of one column to another. The lowest member of the entablature (q. v.), applied also to the side-posts and lintel of a door frame.
 Archivolt.—A moulded architrave carried round an arch.
 Atlantes.—Male figures supporting an entablature instead of columns. The Romans called them *Telamones*.
 Atrium.—The principal room of a Roman house, roofed over on all four sides but open to the sky in the centre; in large mansions the roof was carried by columns to an open court surrounded by an arcade.
 Ave Maria.—The first words of the Angelic salutation. Commonly applied to the bell which rings at sunrise, noon, and sunset (13 strokes—3, 4, 5, 1) in commemoration of the above. In England it is more usually called the *Angelus*.
 Baldacchino.—A canopy over an altar supported by columns, originally called *climatorium*.
 Basilica.—(a) In Pagan architecture, an exchange and court of law; an oblong rectangular building with colonnade all round and an apse at one end used as the Tribune. (b) In Christian architecture, a church with nave, and single or double aisles separated by colonnades or arcades, and an apse open to the nave and containing the altar.
 Benediction.—A comparatively modern rite, during which the priest holds up the monstrance containing the Host, for the purpose of blessing the people. It usually takes place in the evening, and is for that [Rome.]
 reas in confounded by Protestant travellers with *Vespera*. In Germany, however, the Benediction is frequently given in the morning, as in the German Church of *S. M. dell' Anima*, where the hymn 'Tantum Ergo' is beautifully sung at the ceremony (about 10.30 A.M. on Sunday).
 Biga.—A chariot drawn by two horses abreast.
 Caduceus.—The staff of Mercury, winged at the top, and entwined with two snakes.
 Caldarium.—The hot-chamber of a Roman bath.
 Carceres.—A row of stalls or horse-boxes, usually twelve in number, enclosed by double doors, within which the chariots waited at one end of the circus until the signal was given for starting, and the doors were simultaneously thrown open.
 Cardinal.—The sacred College consists of six Card. Bishops, 50 Card. Priests, and 14 Card. Deacons, but is rarely complete. The Bishops govern the suburban sees; the Priests (who may be Bishops by consecration) are the successors of the ancient parish priests of Rome; and the Deacons (who may be priests by ordination) represent the regional deacons of the Roman Church (see *Tituluss*).
 Caryatides.—Female figures serving as supports to a building instead of pillars or pilasters (see *Atlantes*).
 Castellum.—A large tank or reservoir, placed at intervals along the line of an aqueduct.
 Casula.—A cloak of coarse material, with a hood. It is the origin of the *Chasuble*.
 Cavea.—The pit of a theatre, so called because originally hewn out of the rock against the side of a hill.
 Cella.—The Sanctuary of a Temple, containing a statue of the deity.
 Chasuble.—The outer vestment of a priest while celebrating. It hangs down to the knees before and behind, but has no sleeves. It is more or less richly adorned with a large cross, usually at the back, but in Italy often in front.
 Chiaroscuro.—The art of distributing light and shade in a picture. Sometimes the term is employed to denote paintings in imitation of reliefs, where only one colour is used (see *Grisaille*).
 Chlamys.—A Greek riding cloak fastened with a buckle over the right shoulder to leave the left arm bare.
 Ciborium.—Title given now to the tabernacle in which the Host is deposited.
 Cippus.—A sepulchral monument in the form of an altar, round or square.
 Cista.—A chest or box, usually of bronze, and

richly engraved, for holding articles of the toilet.

Clerestory.—The upper portion of the nave of a church pierced with windows above the triforium. Ex.: St. Agnese.

Colonnade.—A row of columns carrying an entablature.

Concrete.—An artificial stone made with small pieces of stone or broken bricks mixed with lime, and in Rome with pozzolana, which gave it the quality of a hard hydraulic cement.

Console.—A vertical corbel.

Cope.—A vestment used by the priest in processions and at Benediction, but never at the Mass. It is longer than the chasuble, and is open in front, fastened at the neck by a buckle.

Corbel.—A projecting member of stone, brick, or wood, supporting a cornice or sill.

Cornice.—The upper member of the entablature, sometimes richly moulded, and projecting in front of the structure below: its upper portion constitutes the gutter.

Cosmati.—An adjective applied collectively to the *Cosma* family, celebrated for their very beautiful work in inlaid mosaic and marble. The name *Cosma* is Greek (*Κοσμάς*), and should never be written *Cosimo* or *Cosmo*. Signed works are extant of six members of the family—*Laurentius* (cir. 1150), *Cosma*, *Deoapulus*, *Jacopus*, *Johannes*, and *Paschalis* (1299).

Cotta.—A short surplice.

Crypto-porticus.—A corridor enclosed between walls and lighted by windows.

Cunei.—Wedge-shaped blocks of stone used in theatres and the arches of doors and bridges. Also the blocks of seats in a theatre, widening from the stage outwards. The number of the *cuneus* is written on ancient tickets.

Cuniculus.—A mining passage, constructed for military purposes, and so called from its resemblance to the burrowing of a rabbit.

Cymatium.—The upper moulding of a cornice.

Cynocephalus.—A dog-headed deity of the ancient Egyptians, generally seated, and resembling a baboon.

Ducat.—Obsolete gold coin, value about 2*l*.

Entablature.—The superstructure carried by columns divided into three parts, viz.: the architrave (the supporting member carried from column to column), the frieze (the decorative member), and the cornice (the crowning and protecting member): see architrave, frieze, cornice.

Exedra.—A semicircular marble seat, or a rectangular or semicircular recess in a wall.

Fauces.—Passages which led from the atrium to the interior of a house.

Favissae.—A semicircular shrine or temple, where *ex-votos*, or offerings to the gods in return for some supposed favour, were buried.

Fenestrella.—A small marble screen, perforated not for ornament, but in order that something might be seen through it—such

as the tomb of a saint beneath an altar. See *SS. Quattro Coronati* (Rite. 11).

Perforation in the screen at *S. Clemente* was designed to enable the singers in the Choir to watch the movements of the priest at the altar, as a cue for the commencement of a chant or hymn.

Fibula.—A buckle, clasp, or double pin of a scarf.

Frieze.—The middle member of the entablature: applied also to any horizontal band enriched with sculpture.

Frigidarium.—The cold bath chamber in the *Thermae*, sometimes open to the sky.

Gonfalone.—A banner carried in Church processions, often in the form of a sacred picture painted on both sides.

Grisaille.—A mode of painting in various shades of grey.

Hemicycle.—A large semicircular recess, sometimes filled with seats and vaulted over.

Hermes.—Bust of Hermes or any other deity, affixed to a quadrangular stone pillar.

Heroon.—A Greek monument to a deified hero, in the form of a small Temple.

Hypocaustum.—The heating chamber under the floor of a bath, or in cold countries, as in England or Germany, under the principal rooms of a villa.

Hypogeum.—A subterranean building sometimes hewn out of the rock.

Laconicum.—The circular vapour bath in the *Thermae*.

Lapis Gabinus.—*Sperone*, a hard variety of peperino, found near the lake of Gabii. After the great fire of Nero, all houses were ordered to be fronted with it, because of its fire-resisting qualities.

Lintel.—A stone or beam laid across from one support to another to carry the superstructure.

Martyr's Stones.—They were originally employed as standard weights (see *Ponderarium*).

Metae.—A group of three vertical conical cylinders, placed to mark the turning-point in a circus.

Milliarium.—Mile-stone. The Roman mile (*Mille passuum*) was 1000 paces, or 1618 Eng. yds.

Narthex.—The enclosed porch or vestibule of a church.

Opus: in construction:

Opus incertum.—The oldest. Irregular-shaped pieces of tufa with outer face worked smooth.

Opus reticulatum.—Stones worked to a square, but set lozenge-wise on the face of a concrete wall.

Opus testaceum.—Brick facing on concrete back: externally like ordinary brickwork, except that the bricks were thinner and longer than English bricks: in occasional bonding courses and in arches the bricks measured 1 ft. 11 in. by 1½ to 1¼ ft. with thick mortar joints.

Opus mixtum.—A variety of facing employed at the close of the third cent. when

the brick facing was varied by bands of tufa.

Opus signinum.—A hard cement, made of lime, pozzolana, and pounded brick or pottery, used in hypocausts, and for the lining of aqueducts.

(In all these cases, except in arches, and bonding courses, the materials used are triangular at the back, so as to tall more effectually into the concrete.)

Opus: in decoration:

Opus albarum.—The purest form of stucco, made of lime and powdered white marble, and tempered with white of egg or milk.

Opus Alexandrinum.—So named from Alexander Severus, who was extremely fond of it. Early 3rd cent. Composed of various coloured marbles, and used exclusively for pavements. It is commonly confounded with *Cosmatesque Mosaic*. The only well-preserved example in Rome is in the apse of the Triclinium on the Palatine.

Opus signinum.—Flowers, foliation, fruit, and sometimes figures of conventional form, more used for walls than pavements. Begun about n.c. 30, and revived at the time of the Renaissance.

Opus musivum.—Mosaic, originally used only for paving, and borrowed from the Greeks. In its earliest form it consisted simply of pebbles stuck on a concrete floor, and afterwards arranged in patterns.

Opus sectile.—Thin slabs of coloured marble cut into geometrical shapes and arranged in patterns. Begun about n.c. 100. Florentine mosaic is a revived form of it, laid on backings of slate.

Opus spicatum.—A pavement of small bricks (4 in. by 1) set on end in zigzag.

Opus tessellatum.—Small cubes (*tesserae*) of stone, marble, or glass, ½ in. in length, let into the pavement and forming patterns in black and white. The oldest type of Roman mosaic.

Oratorio.—A musical performance of a devotional character instituted at the *Chiesa Nuova* by St. Philip Neri, by way of counteracting the evil influence of theatres.

Orders.—In Greek, Roman, and Italian architecture, the term applied to the style employed in the column and entablature. There are three Orders—Doric, Ionic, and Corinthian. The Doric capital has a circular moulded cap under a square abacus; the Ionic capital has a spiral volute at each angle under a moulded abacus; the Corinthian capital has smaller volutes at the angle, while in the centre, under a moulded abacus, are two rows of leaves round the bell. Each Order has its own style of entablature, the mouldings of the Corinthian being the most elaborate and richly ornamented. The Doric frieze is subdivided by triglyphs, upright bands with vertical flutings; the spaces between them known as metopes, which are square, are sometimes decorated with circular medallions, shields, or hearts. The Corinthian frieze is richly sculptured with ornament, or filled with a panel on which inscriptions are carved. In Romanesque and Gothic architecture the term Order is applied to the several rings of arches which, projecting one in front of the other, emphasise the structural features of the Norman and Gothic portals. The so-called Tuscan Order is a simple form of Doric employed by the Etruscans. The Composite is a mixture of the Ionic and the Corinthian.

Palazzo.—A name given in Italy to any large house or block of tenements, and commonly though quite erroneously translated into *Palace* by the English. Our word, except in the rare case of a monster building like the Crystal Palace, is reserved exclusively for royal and episcopal residences; and the exact English equivalent of *Palazzo*, as applied to any private house however large, is *Mansion*. Similarly the Italian *Piazza*, or *French Place*, is not a place, but a *Square*.

Palladium.—The chief of the seven sacred relics, guarded by the Vestal Virgins. It is supposed to have been an archaic wooden figure of Pallas, holding a spear, and is thus represented at the Lateran Museum.

Pallium.—Anciently an ample cloak, corresponding among the Greeks to the Roman *toga*. Ecclesiastically it is a narrow white woollen vestment hung over the chasuble in the form of the letter Y, and worn by Archbishops, Patriarchs, and certain Bishops by exception. Originally, it was nothing but a stole, looped in front like a scarf—the loop being now stitched into the conventional form. The pallium is made of the wool furnished by the two Lambs which are blessed at St. Agnese on the 21st Jan., and is consecrated by the Pope on the 25th June.

Palm.—Obsolete Roman measure of 8 inches.

Parazonium.—A short sword, worn by Roman officers, and attached to the girdle by a belt (more correctly, the belt itself).

Patena.—A round disk of terra-cotta or bronze.

Peperino.—A conglomerate of ashes, crystals, and fragments of stone, cemented into a dense mass. So called from the black spots of scoriae with which its surface is peppered. The Romans named it *Lapis Albanus*, and it is still worked at Albano and Marino. Walls of *Servius Tullius* (in part); mouth of the *Cluaca Maxima*.

Peripteral.—Having columns all round.

Peristyle.—An open court, surrounded by a portico or colonnade. The inner or private hall of a Roman house.

Piscina.—A large Roman tank or water basin. In Gothic architecture, a basin with a hole and plug for the water in which the Priest has washed his hands before celebration.

Platea.—The pit of an Italian theatre (boxes, *palcchi*; stalls, *posti distinti*). A seat in either of the first three rows of stalls is *poltrona*.

Podium.—A low wall round the arena of an amphitheatre.

Ponderarium.—An official collection of standard weights, originally kept in the Temple of Jupiter Capitolinus, with duplicates in other Temples, and transferred to certain Churches about A.D. 393. According to tradition, the weights were used in times of persecution as Martyr's Stones.

Portico.—A porch with columns in front of a building. Porticoes are further defined as follows:—

In antis.—Between antae. Ex.: Portico of Octavia.

Tetrastyle.—Four columns in front row. Ex.: T. of Fortuna Virilis.

Hexastyle.—Six columns in front row. Ex.: T. of Antoninus and Faustina.

Octastyle.—Eight columns in front row. Ex.: Pantheon.

Decastyle.—Ten columns. No example in Rome.

Dodecastyle.—Twelve columns. No example in Rome.

Porticus.—A building with its roof supported by one or more rows of columns, either in one straight line or enclosing an open court.

Pozzolana.—The *pulvis puteolanus* of the Romans, so called from its large beds at Puteoli, near Naples. It is found also in enormous quantities beneath and around Rome, 'lying in thick strata just as it was showered down out of the neighbouring volcanoes.'—*M.* The best quality is chocolate red in colour; an inferior kind is brown. Mixed with lime it forms a very strong hydraulic cement, which was extensively used by the Romans for concrete walls, vaults, and floors.

Pronaos.—The vestibule or ante-chamber of a temple.

Prostyle.—A temple having a portico at one end (see *Amphiprostyle*).

Prothyrum.—Entrance porch or vestibule of a Roman house.

Pseudo-peripteral.—Term given to a temple where the columns in the rear round the cella are semi-detached, and form part of the cella wall. Ex.: Fortuna Virilis.

Pulvinar.—Throne, box, or semi-cycle, where the Emperor sat on cushions (*pulvini*).

Quarant' Ore.—Exposition of the Host for 40 (actually 48) consecutive hours, instituted (for Rome) by Clement VIII. in 1592. The Churches are arranged in cycles, so that in one or another the Blessed Sacrament is exposed all the year round.

Rochet.—A tight-fitting vestment of white linen, with long sleeves fastened at the wrist, proper to bishop and abbots, but worn also by canons.

Sacrarium.—Depository in a temple for the holy vessels and utensils.

Sauro-tonos.—Apollo as lizard-killer.

Scapular.—A monastic garment hanging from the shoulders before and behind, the lappets being connected half-way down by a horizontal band.

Scudo.—An obsolete coin, worth about 4s.

Semo Sancus.—A divinity of the Sabines, who built a Temple to him on the Quirinal (see *Porta Sanguinalis*). He was identical with the Roman Hercules.

Seven Churches.—S. Giov. Lat., S. Pietro, S. Paolo, S. M. Maggiore, S. Croce, S. Lorenzo, S. Sebastiano. They are sometimes visited in pious pilgrimage in one day, after an old custom revived by St. Philip Neri.

Sottana.—A cassock.

Specus.—The channel of an aqueduct.

Spina.—A low wall dividing the arena of a circus in the direction of its length, and lying below the metae.

Stations.—Fixed days for visiting certain Churches with specially devotional intention. The name is derived either from the custom of standing on such occasions at prayer, or from *statuere* (to fix), or from the Stations of Roman soldiers on guard, adapted to Christian uses. The custom has existed at least from the time of Gregory the Great, and is probably more ancient still. The Churches originally assigned were the five patriarchal Basilicas, those which give a title to Cardinal priests, and S. M. ad Martyres (Pantheon). To these were added six diocesan titulars—S. Agata dei Goti, SS. Cosma e Damiano, S. M. in Campitelli, S. M. in Domnica, S. M. in Via, and S. Niccolò in Carcere, and others by special privilege.

Stations are held every day in Lent, and afford an opportunity of visiting several Churches of great interest, which are extremely difficult of access at other times. The Stations of Advent, Epiphany, the Rogation days, &c., are less important.

Stations of the Cross.—The 14 stages of the Passion, arranged in pious imitation of a pilgrimage to the Holy Sepulchre—sometimes within the walls of a Church, sometimes along a *Via Crucis*, as formerly in the Colosseum. The devotion began with the Franciscans, as guardians of the holy places in Jerusalem. The Stations are: 1 Pilate's sentence; 2 Our Lord receiving the Cross; 3 His first fall; 4 His meeting with His Mother; 5 Cross laid upon Simon; 6 Veronica wipes His face; 7 His second fall; 8 Daughters of Jerusalem; 9 His third fall; 10 Stripping of His garments; 11 Crucifixion; 12 His death; 13 Deposition; 14 Burial (see *Via Crucis*).

Stylobate.—Term given to the three steps of a Greek Temple, and to the raised platform of a Roman Temple, divided in the latter case into cornice, die, and base.

Suburban Sees, always held by a Card. Bishop of the Sacred College:—

Ostia and Velletri (Dean); Porto and S. Rufina (Sub-dean); Albano; Palestrina; Sabina (Cathedral at Muglian); and Frascati.

Suppellex.—Movable furniture.

Tabulae lusoriae.—Gaming tables, or incisions on marble or pavement for dice and other games.

Tablinum.—A room at the further end of the atrium, and opening into it and into the peristylum at the back. It contains the family records and archives.

Tanagra figures.—Made of terra-cotta at Tanagra in Boeotia, as early as the 5th cent. B.C. Homely in subject, but delicate in execution, and often very beautiful.

Tazza.—A flat bowl.

Telamones.—Male figures employed as supports to an entablature. See *Caryatides*.

Tempera.—A method of painting brought to Italy from Constantinople, in which chalk, glue, and white of egg were employed as vehicles for laying on colour, before the introduction of oil.

Thermae.—The name given to the principal hall of the Roman Thermae, only partially warmed.

Termini.—The Latin form of *Hermes*.

Tiara or Tri-regno.—In classical language the Persian crown, but used in the Vulgate as synonymous with the high priest's turban or mitre. The Pope wears it only when he appears as sovereign—using the mitre when celebrating.

Pope Nicholas I. (S. Clemente) has a single crown (or conical cap); from the time of Boniface VIII. it appears to have been double, from that of Clement V. triple.

Titulus.—The ancient designation of a Roman parish. A *titulus* (or *telle*) is assigned to every Card. Priest and Deacon on his appointment.

Torso.—The trunk of a statue, without head or limbs.

Travertine.—Pure carbonate of lime, formed by deposit in running water, with texture highly stratified, and full of cavities. It is found in large quantities along the bed of

the Anio, and especially on the road to Tivoli.

Triclinium.—The dining-room of a Roman house, so called from the arrangement of the three couches round the table.

Triforium.—The space between the nave arcade or colonnade and the clerestory, sometimes occupied by a gallery above the aisle. Ex.: St. Agnese.

Tufa.—A conglomerate of ashes and sand thrown out of the crater of volcanoes. Every hill in Rome consists mainly of this substance, and it was the only material originally employed for the building of the ancient city.

Tufa litoida (hard) was used for walls and for the Cloaca; the Catacombs were excavated chiefly in *T. granulare* (soft). Sometimes it crumbles away, and becomes *T. terrosa*.

Unum ex Septem Altaribus.—Innocent II. in 1130 granted certain Indulgences to persons who visited devotionally the following Altars in St. Peter's:—Gregoriana, SS. Processo e Martiniano, S. Michele, S. Petronilla, Madonna della Colonna, SS. Simone e Giuda, and S. Gregorio. Subsequent Popes extended the privilege to various Churches outside Rome—the altar at which the devotions are performed being always indicated by the above inscription.

Via Crucis.—Road lined with the 14 Stations of the Cross, usually leading to a shrine at the top of a hill. In the middle ages there was a *Via Crucis* from the neighbourhood of S. M. in Cosmedin to Monte Testaccio (see *Stations of the Cross*).

Volto Santo.—The likeness of Our Saviour, said to have been impressed upon a handkerchief tendered by S. Veronica on the ascent to Calvary.

COATS OF ARMS OF FAMOUS POPES AND NOBLES.



Albani
(Clemente XI.)
1700.



Aldobrandini
(Clemente VIII.)
1692.



Altampes.



Altieri
(Clemente X.)
1670.



Barberini
(Urbano VIII.)
1623.



Barbo
(Paolo II.)
1464.



Bonaparte.



Buoncompagni
(Gregorio XIII.)
1572.



Borghese
(Paolo V.)
1606.



Borgia
(Alessandro VI.)
1492.



Branchi
(Pio VI.)
1775.



Caetani
(Bonifacio VIII.)
1294.



Capranica.



Cappillari
(Gregorio XVI.)
1831.



Carafa
(Paolo IV.)
1555.



Castiglione
(Pio VIII.)
1829.



Cenci.



Cesi.



Chiaramonti
(Pio VII.)
1800.



Chigi
(Alessandro VII.)
1655.



Cibo
(Innocenzo VIII.)
1484.



Colonna
(Martino V.)
1417.



Condolmeri
(Eugenio IV.)
1431.



Conti
(Innocenzo III.)
1198.



Corsini
(Clemente XII.)
1730.



Della Genga
(Leone XII.)
1823.



Della Rovere
(Sixto IV. and Giulio II.)
1503.



Del Monte
(Giulio III.)
1550.



Doria.



Falconieri.



Falconieri.



Farnese
(Paolo III.)
1534.



Mastai Ferretti
(Pio IX.)
1846.



Ottoboni Fiano
(Alessandro VIII.)
1689.



Fieschi
(Innocenzo IV.)
1243.



Ganganelli
(Clemente XIV.)
1769.



Ghislieri
(Pio V.)
1566.



Giustiniani.



Giustiniani.



Graziosi.



Lambertini
(Benedetto XIV.)
1740.



Lancellotti.



Lante.



Ludovisi
(Gregorio XV.)
1621.



Massimo.



Mattei.



Medici
(Leone X.)
1513.



Negrini.



Parentucelli
(Niccolò V.)
1334.



Cdescalchi
(Innocenzo X.)
1676.



Orsini
(Benedetto XIII.)
1394.



Pamphili
(Innocenzo X.)
1644.



Patrizi.



Pecci
(Leone XIII.)
1878.



Peretti
(Sisto V.)
1585.



Piccolomini
(Pio II. and III.)
1458.



Pignatelli
(Innocenzo XII.)
1691.



Rezzonico
(Clemente XIII.)
1758.



Rnucini.



Rospigliosi
(Clemente IX.)
1667.



Ruspoli.



Salviati.



Santacroce.



Sarto.
(Pius X.)
1903.



Savelli.



Sciarra.



Sforza.



Sforza



Cesariul Sforza.



Spada.



Strozzi.



Tomacelli
(Bonifacio IX.)
1389.



Torlonia.



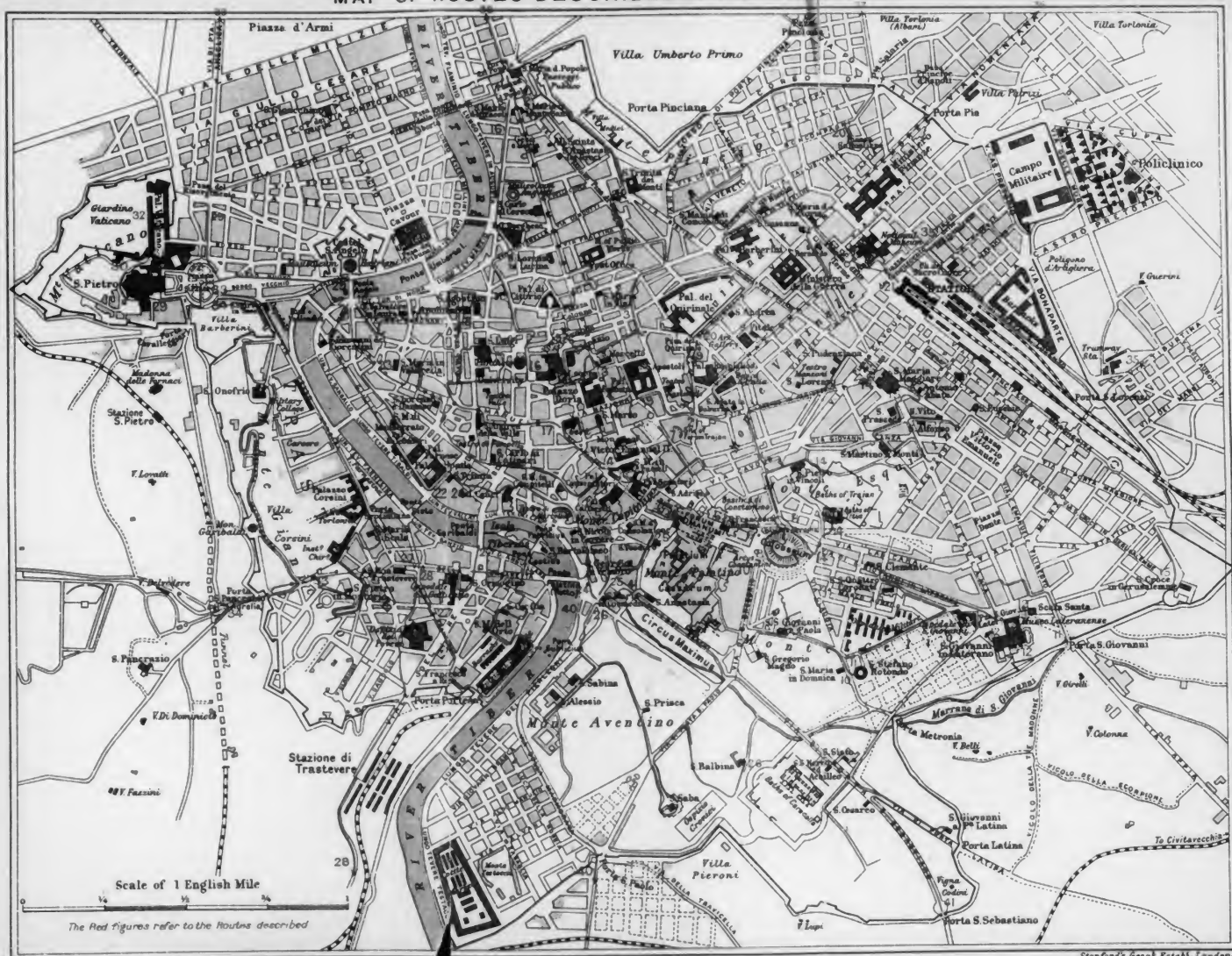
Venuti.



Vidoni.



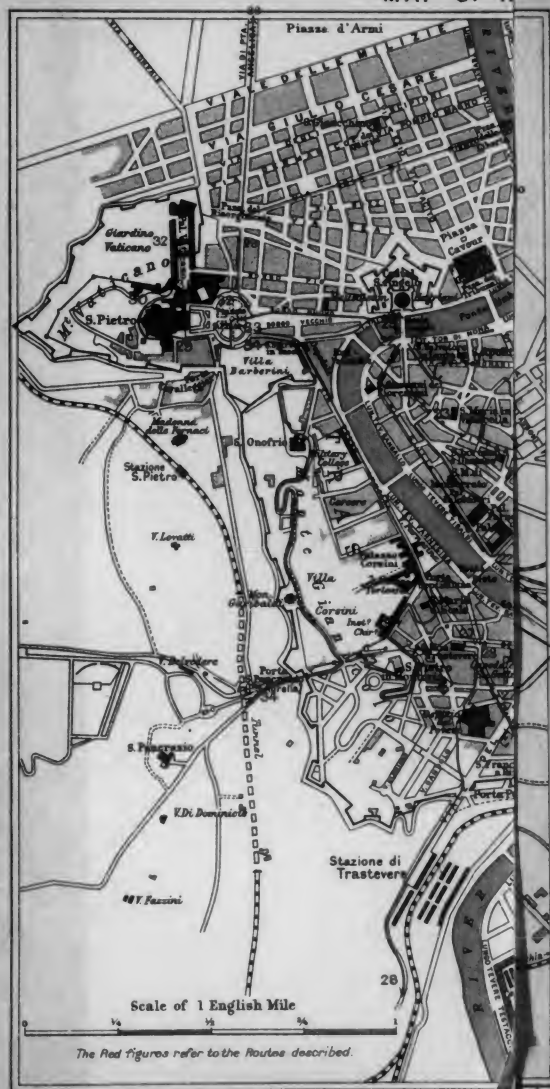
MAP OF ROUTES DESCRIBED IN THE HANDBOOK



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Stanford's Geog. Estab. London.

MAP OF R



LIST OF ROUTES.

SECTION I.

THE CITY AND THE IMMEDIATE SUBURBS.

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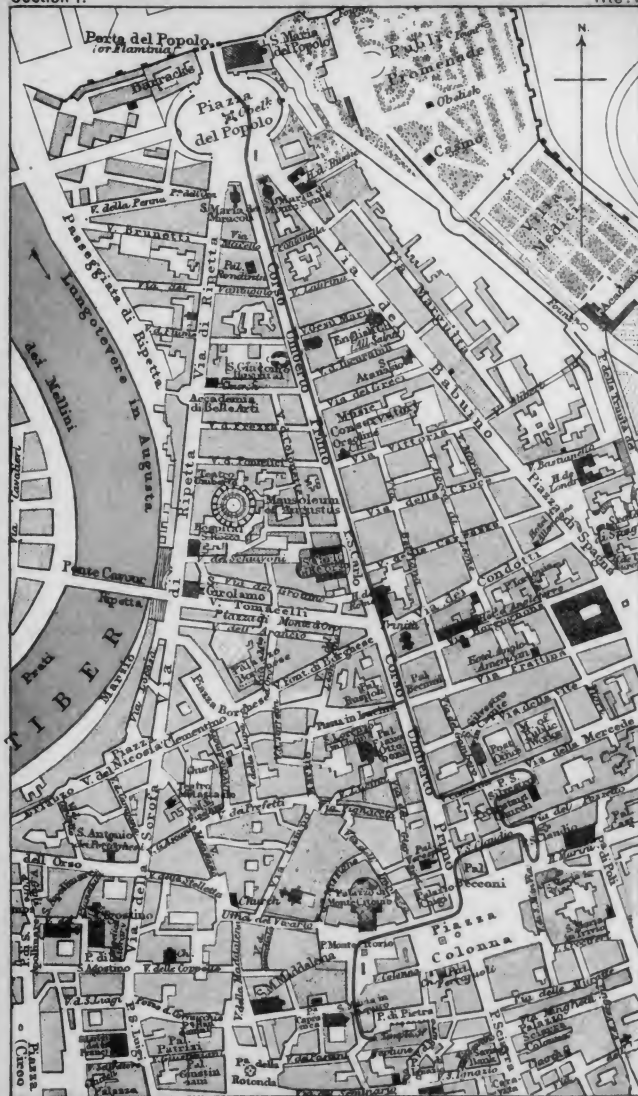
SECTION I.

THE CITY OF ROME.



Section I.

Rte. I.



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HANDBOOK

FOR

ROME AND THE CAMPAGNA.

SECTION I.

THE CITY AND THE IMMEDIATE SUBURBS.

ROUTE I.

From the Porta del Popolo along the Corso Umberto Primo to the Piazza Colonna and Monte Citorio.

[Omn., p. [28], 20.]

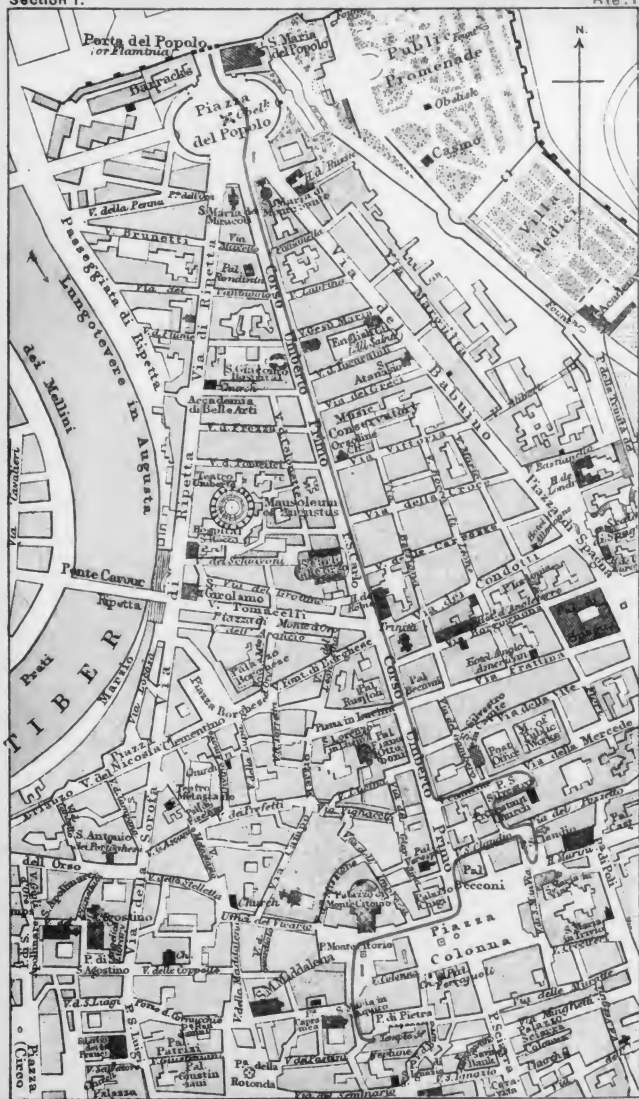
The Porta del Popolo, by which, before the construction of railways, travellers from the N., by way of Florence, entered Rome, occupies the site of the *Porta Flaminia*, pierced in the walls of Aurelian for the exit of the *Via Flaminia* from the city. The works commenced in 1877 to enlarge this gate by the addition of two lateral arches revealed the existence of two round towers (since destroyed), similar to those flanking the other gates restored by Honorius on the Aurelian circuit. These towers had been enclosed in two square ones, built by Sixtus IV. in 1475, with the marble blocks of an ancient Roman mausoleum, which then stood in the Piazza del Popolo. The N. face of the central arch of the gate (outside the city) was erected in 1561 from Michel Angelo's designs, and has two large columns of red granite, and two of *pavonazzetto*.† Between them, statues of SS. Peter and Paul. There are four columns of pink Baveno granite outside the lateral arches. On the E. is the entrance to the *Villa Umberto Primo* (formerly Borghese). The long suburban street issuing from the gateway leads N. to the *Ponte Molle* (Rte. 38). The S. face, towards the town, was constructed by Bernini on the occasion of the visit of Queen Christina of Sweden to Pope Alexander VII. in 1655. From this gate Bishops dated their letters to the clergy—the Pope alone having the right to date any document from the interior of the city.

† A few of the most important columns which adorn the city and its churches are mentioned in this volume. For a detailed account of them the reader is referred to the 'Handbook of Ancient Roman Marbles' by the Rev. H. W. Pullen.

B

Section I.

Rte. I.



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From the Porta del Popolo along the Corso Umberto Primo to the Piazza Colonna and Monte Citorio.*

[Omn., p. [28], 20.]

The *Porta del Popolo*, by which, before the construction of railways, travellers from the N., by way of Florence, entered Rome, occupies the site of the *Porta Flaminia*, pierced in the walls of Aurelian for the exit of the *Via Flaminia* from the city. The works commenced in 1877 to enlarge this gate by the addition of two lateral arches revealed the existence of two round towers (since destroyed), similar to those flanking the other gates restored by Honorius on the Aurelian circuit. These towers had been enclosed in two square ones, built by Sixtus IV. in 1475, with the marble blocks of an ancient Roman mausoleum, which then stood in the *Piazza del Popolo*. The N. face of the central arch of the gate (outside the city) was erected in 1561 from Michel Angelo's designs, and has two large columns of red granite, and two of *pavonazzetto*.† Between them, statues of SS. Peter and Paul. There are four columns of pink Baveno granite outside the lateral arches. On the E. is the entrance to the *Villa Umberto Primo* (formerly Borghese). The long suburban street issuing from the gateway leads N. to the *Ponte Molle* (Rte. 38). The S. face, towards the town, was constructed by Bernini on the occasion of the visit of Queen Christina of Sweden to Pope Alexander VII. in 1655. From this gate Bishops dated their letters to the clergy—the Pope alone having the right to date any document from the interior of the city.

* A few of the most important columns which adorn the city and its churches are mentioned in this volume. For a detailed account of them the reader is referred to the 'Handbook of Ancient Roman Marbles' by the Rev. H. W. Pullen.

B

[Outside the gate, 200 yds. to the E., is the **Muro Torto**, a huge mass of 'twisted' wall in concrete, faced with *opus reticulatum*, supporting the N.E. corner of the Pincian hill, and about 50 ft. high. This very curious fragment dates from about B.C. 80, and is described by Procopius. He says that the overhanging wall had been rent for some time from top to bottom, and that Belisarius wished to pull it down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. An inscription discovered in 1868 shows that the gardens, of which the Muro Torto formed a substruction, belonged to Manlius Acilius Glabrio, consul, A.D. 91. It is now in the Capitoline Museum. All along this portion of the road the Gardens of the Pincio are supported by walls of *opus reticulatum*, buttressed by a long series of modern arches.

Beyond the Muro Torto are several arches which appear to have formed the substructions of a considerable edifice divided into two or more stories. Between this and the next gateway the walls, beginning with the 19th tower from the Porta del Popolo, exhibit brickwork of the period of Honorius. As we advance we meet with every variety of construction, from the compact brickwork, which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the Popes.]

The ***Piazza del Popolo**, designed by *Valadier* under Pius VII., forms a nobly impressive entrance into Rome. It has six FOUNTAINS—four in the centre, issuing from the mouths of Lionesses in the Egyptian style, at the foot of the Obelisk; one on the right, ornamented with a figure of Neptune between two Tritons; and one on the left, with a statue of Roma between the Tiber and the Anio. At the extremities of the two hemicycles are figures of the Four Seasons. On the rt., ascending behind the fountain of Neptune, a road crosses the modern *Ponte Margherita*, and leads through the new quarter on the rt. bank of the Tiber to Monte Mario and St. Peter's; on the left rises the *Pincio* (Rte. 2).

The ***Obelisk** (ὀβελός, a spit) is of red granite, broken into three pieces, and covered with hieroglyphs. It is one of the most interesting which have been preserved. It stood before the Temple of the Sun at Heliopolis. The hieroglyphs mention the names of Meneptha (B.C. 1326), and Rhameses III. (B.C. 1273). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until removed to its present site by Sixtus V. in 1589. The height of the shaft, without base or ornaments, is 73 ft.; the entire height from the ground to the top of the cross is 118 ft. On the N. side is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F.—AVGVSTVS—PONTIFEX . MAXIMVS—IMP. XII. COS . XI. TRIB . POT . XIV.—AEGVPTO . IN . POTESTATEM . —POPVLII . ROMANI . REDACTA.—SOLI . DONVM . DEDIT.

'In Egypt obelisks were always used in pairs, and erected at the entrance of the great Temple portals, close to other gigantic monuments of nearly the same size and height. But the Romans, viewing them

only as trophies of their vast Imperial dominion, cared little to render them effective by placing them in appropriate situations.'—B. They were all dedicated to the Rising Sun, and placed on the E. bank of the Nile; whereas the Pyramids, symbolic of the Setting Sun, stood on the W. side. There are said to have been at one time 48 obelisks in Rome, about 30 of which may yet lie buried beneath the ruins of the ancient city.

On the left, immediately inside the Gate, is the Church of

***S. MARIA DEL POPOLO**,† founded by Paschal II. in 1099, on the spot where stood the tomb of Nero. The Pope replaced the tomb by a church because it was supposed to be haunted by demons in the shape of black crows. It was rebuilt by Sixtus IV., from the designs of *Baccio Pontelli*, in 1480; and completed and embellished by Julius II. Agostino Chigi and other wealthy citizens contributed to the expense. Alexander VII. modernised the whole building on the plans of *Bernini*. The sculptures and paintings in its chapels make it one of the most interesting churches in Rome, many of its sepulchral monuments being of the time of Sixtus IV. and Julius II., the best period of the Renaissance.

Right Aisle. First Chapel, **CAPPELLA DELLA ROVERE** (now VENUTI). Rovere was the family name of Popes Sixtus IV. and Julius II., from the Latin *robur*, hence the oak upon the Rovere Arms. *Frescoes by *Pinturicchio* (1479): over the Altar, Nativity with a charming landscape; five scenes from the Life of St. Jerome in the lunettes above. To the l., *Tomb of Card. Christeforo della Rovere (1480), the founder of the chapel, who dedicated it to the Madonna and St. Jerome; above, relief of the Virgin and Child with two Angels, by *Mino da Fiesole*. To the rt., Tomb of Card. de Castro, a Spaniard (1506). Handsome railing to the Chapel.

Second Chapel, **CAPPELLA CIBO**, rebuilt in 1700, with gaudy columns encased in Sicilian jasper, and coloured marbles of no particular beauty or value. Altar-piece, the Assumption, with SS. John Evangelist, Jerome, Augustine, and Gregory by *Carlo Maratta*, painted on the wall.

Third Chapel, **CAPPELLA GIOVANNI DELLA ROVERE** (brother of Julius II.), founder of the Chapel. Frescoes by *Pinturicchio*, restored by *Camuccini*: over the altar, Virgin and Child with SS. Augustine, Francis, and two friars behind them; in the lunettes, five scenes from the Life of the Virgin. To the rt., *Tomb of the founder (1483); left, *bronze recumbent effigy of a Venetian Bishop (Florentine School); above it, the Assumption (School of *Pinturicchio*). Below, in grisaille, Martyrdom of St. Peter, Dispute of Augustine with pagans, Martyrdom of SS. Catharine and Paul. Elegant railing and beautiful tiled floor.

Fourth Chapel, **CAPPELLA COSTA** (now INGENHEIM). Over the altar, Renaissance *Tabernacle with beautiful arabesques, and figures of St. Catharine between SS. Vincent and Anthony of Padua. In the lunette, the Latin Doctors, by *Pinturicchio*. To the rt., *Tomb of Marcantonio Albertoni, who died of the plague in 1485 (Florentine School). It represents a youthful figure of great beauty, wearing a short tunic, with his feet resting on a cushion, and his hands crossed upon his breast. On the left, *Tomb of the Founder of the chapel, Card. Giorgio Costa, of Lisbon (1508). Good railing to this and the opposite chapel.

† *Popolo* is an early form of *Pieve* (parish), still used in Tuscany.

Rt. Transept. Immediately on the rt. is the *Tomb of Card. Podocatharus of Cyprus (16th cent.). Above is an exquisite *Virgin and Child, with two Angels. Nearly opposite is a medallion head of Giuseppe Girometti (1851), engraver of cameos on *pietra dura*. Through a door in the corner, and a long passage to the left, we reach the Sacristy, passing a beautiful *altar-piece of the Virgin between SS. Augustine and Catharine, sculptured by *Guglielmo da Perre* (1497).

Sacristy. *High altar, by *Andrea Bregno* (1473), formerly in the Church, and put up by Alexander VI. when Cardinal. At the sides, statuettes of SS. Jerome, Augustine, Peter, and Paul; above, God the Father, with three Angels; in the centre, a Madonna of the Sienese School. To the rt., Tomb of Bishop Ortega Gomiel, with beautiful arabesques; to the left, Tomb of Archbishop Rocca of Salerno (1482).

Choir. *Frescoes on the vault by *Pinturicchio*: in the centre, Coronation of the Virgin; at the cardinal points, the Evangelists; in the corners, the Latin Doctors; above them four Sibyls (good light necessary). The *PAINTED GLASS of the N. and S. windows is the best in Rome. It is the work of *Claude* and *William of Marseilles* (Marcillac), and represents, l., six scenes from the Life of the Virgin, rt. the same number from the Life of Christ. Below them are the magnificent *Tombs of Card. Asconio Maria Sforza, son of the Duke of Milan, and Card. Girolamo Basso, nephew of Sixtus IV., sculptured by *Andrea Sansovino* (1510), at the expense of Julius II. The monuments are of similar design, differing chiefly in ornamental details. In both, the figure of the deceased leans on his elbow as if asleep, with his head resting on his hand. Above are the Virgin and Child, and higher up Christ enthroned between Angels, the whole being flanked with statuettes of the Virtues in niches. The leaning posture was here first borrowed by Sansovino from the Etruscan and Roman sarcophagi, where the dead are commonly represented as reclining at a perpetual banquet in the Elysian fields—a very questionable exchange for the beautiful fitness of the accepted Christian model. 'Upon Gothic and Early Renaissance tombs the portrait statue is always laid out in the majestic repose and solemn stillness of death, like the body when it was laid to rest in the sarcophagus.'—P.

On the floor between the tombs is a stone slab which marks the site of the original shrine of Paschal II., bearing a short inscription in large letters.

Over the high altar, which has four fluted columns of *Porto Venere* marble, stands a miracle-working image, ascribed to St. Luke. It was originally in the Chapel of the *Sancta Sanctorum* at the top of the *Scala Santa*, but was brought hither by Gregory IX. on the occasion of a devastating pestilence.

Left Transept. In the Chapel nearest the Choir, the Assumption, by *Ann. Caracci*; on the walls, St. Peter raised upon his cross, and the Conversion of St. Paul, by *Caravaggio*. At the corner opposite, *Tomb of Card. Bernardino Lonati (about 1490).

Left Aisle. Fourth Chapel, *CAPELLA MELLINI*. Frescoes by *Giov. da S. Giovanni*: rt., Constantine carrying the Cross; l., Elevation of the Cross with St. Helen.

Second Chapel, **CAPELLA CHIGI*, erected from the designs of *Raphael*, and dedicated by Agostino Chigi to the Virgin of Loreto. The mosaics on the vault of the cupola represent the creation of the heavenly

bodies. Each planet is depicted as a pagan deity, attended by a guardian angel. The letters LV. Op. and the date (1516) on the torch of Cupid indicate the name of the artist, *Luigi della Pace*, who executed these mosaics during the lifetime of Raphael, and from his designs. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati* in 1554 after his designs. David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The *Statue of Jonah sitting on a whale, supposed with great probability to have been modelled by *Raphael*, was sculptured by *Lorenzetto* (1520), out of a fragment of a column from the temple of Castor and Pollux in the Forum. Elias, opposite, 'feeble in character and wanting in significance' (P.), was designed and executed by the same sculptor. Daniel and Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo Chigi. The bronze relief of the Woman of Samaria on the altar front is by *Lorenzetto*. On the pier outside this chapel is the tasteless tomb of Princess Odescalchi Chigi (1771), with a rather remarkable lion.

First Chapel, BAPTISTERY. *Tomb of Card. Antonio Pallavicini (1507). Beside the altar, two beautiful *ciboria*, with statuettes. On the floor, slab effigy of Bishop Giov. di Montemirabile (1497). There are several interesting slab tombs on the floor of the nave and aisles.

S. M. del Popolo is a parish Church, served by friars of the order of St. Augustine, and gives a title to a Cardinal Priest. In the adjacent Convent Luther resided when he visited the city, and celebrated here his last mass as a priest in communion with Rome. Two popes, Pius II. and Gregory XIII., walked barefoot to the altar of the Virgin in the Church, the former to implore her intercession for the city against the Turks, the latter to obtain her favour in time of pestilence. Station on the Tues. in Holy Week; Festival, 8th Sept.

Three long streets radiate from the Piazza del Popolo towards the S.: on the l. the *Via del Babuino*, leading to the *Piazza di Spagna* (Rte. 2); in the centre, the *Corso Umberto Primo*; on the rt. the *Via di Ripetta*, skirting the Tiber (Rte. 16). At the entrance to the Corso are the twin Churches of

S. M. di Monte Santo (left) and S. M. dei Miracoli (right), erected at the expense of Card. Gastaldi, treasurer to Alexander VII., in 1662. In the former is a painting of the Virgin and Children with SS. Francis and James, by *Carlo Maratta*. This Church ranks as one of the Minor Basilicas, and has a Chapter. Upon his creation as Cardinal, Monsign. Gastaldi wished to complete the front of S. Petronio at Bologna; but as the authorities refused to allow him to place his armorial bearings upon the building, he abandoned his intention, and rebuilt these two Churches instead. The noble work of S. Camillo Lellis (see S. M. *Maddalena*) was commenced in the Church of S. M. dei Miracoli in 1584.

The **Corso*, now officially styled the *Corso Umberto Primo*, was so called from the Horse-races at the Carnival, first permitted by Paul II. in the 15th cent. It stretches from the Porta del Popolo in a straight line for about a mile to the Piazza Venezia under the Capitoline hill. The Monument of Victor Emanuel II., when completed, will be

visible through the whole length of the Corso. This street was the Via Flaminia, and was spanned by four triumphal arches.

A few yards down on the rt. is the **Pal. Rondinini**, once celebrated for its collection of sculptures and paintings. In the court are several inscriptions and reliefs, and an unfinished Pietà by *Michel Angelo* (1555). No. 18 opposite, with an inscription, was inhabited by Goethe in 1786. Further l. is the Church of

Gesù e Maria (1640), belonging to the bare-footed Augustinians, and handsomely decorated in the style of the period. The 1st chapel l. has two fluted columns of *bardiglio*, and the 2nd two of *brecchia pavonazza*. Opposite is the Church of

S. Giacomo in Augusta (1600), so called from its vicinity to the mausoleum of Augustus (Rte. 16). The adjacent Surgical Hospital of

S. Giacomo degl' Incurabili, founded in 1338 by Card. Pietro Colonna in memory of his uncle Giacomo, has room for 350 patients, and is excellently served by Brothers and Sisters of Charity. At No. 16, in the adjoining *Via S. Giacomo*, is the studio of Canova, studded with scraps of ancient sculpture.

In the *Via Vittoria* (2nd to the l.) is the little Church of **S. Giuseppe** (1760), attached to a Convent of Ursuline nuns. We now reach on the rt.

S. Carlo al Corso, the national Church of the Lombards, with a heavy, ill-proportioned front. The interior, daubed all over with paint, is by *Martino Lunghi* (1614) and *Pietro da Cortona*. To make way for this tasteless structure the architect destroyed the old Church of *S. Niccolò in Tufis*, with its fine frescoes by *Pierino del Vaga*.

At the high altar is a large picture of S. Carlo Borromeo in glory, with SS. Ambrose and Sebastian, by *Carlo Maratta* (1690). Beneath the altar is buried the heart of S. Carlo. The rich chapel of the rt. transept has a mosaic copy of the Conception, by the same painter, at S. M. del Popolo. St. Barnabas preaching (a rare subject), in the next chapel, is by *Pierfrancesco Mola*. On the floor of the nave, nearly in front of the pulpit, is the slab-tomb of Count Alessandro Verri, author of the 'Notti Romane' (1816). Festival, 4th Nov.

Adjoining the Church of S. Carlo, at No. 437, are the Rooms occupied by the celebrated

Accademia degli Arcadi, founded in 1690 by Gravina and Crescimbeni. Its laws were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called shepherds: it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the Academy was to rescue literary taste from the prevalent corruptions of the time; the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity

during the 18th cent.; and besides Italians, scarcely any distinguished foreigner could escape from Rome without having entered its ranks. Sir Isaac Newton (1642-1727) was a member. In 1788 Goethe was enrolled as an Arcadian, by the title of *Megalio Melpomenio*, and received, under the academic seal, a grant of the lands entitled the Melpomenian Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy. In its hall evening lectures are frequently given on literature. (Admission free.)

We now pass on the l. the well-known *Via dei Condotti*, leading to the Piazza di Spagna. At the entrance is the Church of the *Trinità* (1741), belonging to the Spanish Order of the Trinitarians (see *List of Saints and Religious Orders*, p. [104]), with captives bearing chains over its doorway.

The **Palazzo Ruspoli**, further down the Corso, on the rt., was built by the Rucellai family, from the designs of *Bart. Ammanati* (1586). The staircase, with 120 steps of white marble, is one of the finest in Rome. There is a handsome saloon on the first floor. The ground-floor is occupied by a Restaurant. (Entrance round the corner, in the *Piazza S. Lorenzo in Lucina*.) Opposite this entrance is the

Pal. Fiano Ottoboni, originally built by an English Cardinal in 1800. In the Court are some reliefs and figures from the *Ara Pacis*, set up by Augustus in the year B.C. 9. Some other slabs of its bas-reliefs are set in the wall of the Villa Medici; others are in the Uffizi, Florence; one is in the Cortile Belvedere, in the Vatican; one in the Louvre, Paris. Others discovered in the excavations of 1898 and 1902 are in the cloisters of the Museo Nazionale; and some still remain embedded in the foundations of the Palazzo Fiano, where they may be seen, with the tufa foundations of the altar, by descending into the subterranean vaults (lighted by electric light). On one side of the panels of the low wall that enclosed the altar are represented two sacrificial processions and various gods; on the other side decorative garlands, and ornamental plinths. (The custode is to be found in the office of the *Scavi* or excavations, *Via in Lucina*.) There are also several sarcophagi and other fragments found in the cemetery attached to the neighbouring Church of

S. Lorenzo in Lucina, founded by Sixtus III. in 440, and modernised in 1606; the portico and part of the Campanile are all that remains of the original building. Above the high altar is a *Crucifixion by *Guido Reni*. Between the 2nd and 3rd chapel rt. is a monument to Poussin (1665), designed by *Lemoyne*, and executed at the cost of Châteaubriand, when French ambassador at Rome; the relief upon it is a reproduction in marble of Poussin's well-known landscape of the discovery of the Tomb of Sappho in Arcadia. In an inscription relating to the dedication of the Church by Celestin III. in 1196, a list of numerous prelates is headed by the Archbishop of York. In the Sacristy are preserved a bar of the gridiron and other relics of St. Lawrence. The marble slab on which his fire was kindled is at his Church outside the walls (Rte. 35).

This Church gives a title to a Cardinal Priest, and belongs to the *Chierici Minori*.

Returning into the Corso, at the corner of the Via della Vite, on the left, an inscription marks the site of a *Triumphal Arch*, supposed to be that of Marcus Aurelius and Lucius Verus, demolished by Alexander VII. in 1662, because it interfered with the horse-racing in the Corso. Some of the reliefs which adorned it are preserved in the *Pal. dei Conservatori*, and one in the *Pal. Torlonia*; four columns of *verde antico* are at *S. Agnese* in the Piazza Navona; and four in the chapel of *S. Andrea Corsini* at the Lateran.†

The *Via delle Convertite* (reclaimed women)‡ now leads left to the Church of

San Silvestro in Capite, founded by Pope St. Dionysius in 261, rebuilt in 761 and again in 1690, when it was given to the Poor Clares, and bestowed upon the English Catholics by Leo XIII. in 1890. Here Gregory the Great delivered several of his homilies. In the court on the rt. are three ancient columns. In the atrium is a curious inscription of 1119, relating to the custody of the Column of Antoninus, committed to this Monastery in 955. Beside it, slab-tomb of a Bishop of Volterra. This Church, which gives a title to a Cardinal, derives its name from the head of St. John Baptist preserved in it. The tabernacle on the high altar has four beautiful colonnettes of *giallo antico*. Remains of a fine pavement in the 3rd chapel left. The extensive Convent has been converted into a handsome

Post and Telegraph Office, adjoining which is the *Office of Public Works*. In the centre of the Piazza is a white marble Statue of the lyric poet *Metastasio* (1698–1792), and in the S.E. corner is the *English Church* of the Holy Trinity.

Turning S. out of the opposite corner we soon reach on the l. the Church of **S. Claudio**, attached to a Hospice of Burgundians established in 1662, and rebuilt in the last cent. At No. 96, to the l., is the **British Consulate**. Further S. is the Church of

S. M. in Via, founded in 1253 to receive a miraculous Virgin painted on a tile, and found floating in a well sunk in the street (*Via*). The Church, which gives a title to a Cardinal priest, was rebuilt in 1594 by the Servites, to whom it now belongs. In the 1st Chapel rt. is the picture and the well; in the 2nd a painting of no value represents a miracle of S. Filippo Benizzi, founder of the Order. The Choir was added by Card. Bellarmine in 1604. Facing this Church, in the Corso, is the

Palazzo Verospi, now *Torlonia*, with a heavy portal and bad columns. On the 1st floor is a gallery with a vault painted by *Albani*, representing the planets and hours—graceful but commonplace. At the corner, close by, is the

Palazzo Chigi, begun in 1562 from the designs of *Giacomo della Porta*, and completed by *Carlo Maderna*. In one of the ante-chambers is a group of Life and Death by *Bernini* under the form of a Sleeping Child and a Skull. In the saloon are ancient statues of Venus, Mercury, and Apollo, supposed to be of the time of Hadrian. A small

† The first triumphal Arch of which we have any record is that of *Sertorius* (B.C. 100). There were at one time 36 in Rome, and 17 are said to exist at the present day in Africa, Italy, France, and Spain.

‡ Here was formerly a Church dedicated to the Magdalen, destroyed since 1870.

collection of pictures, not open to the public, includes works attributed to *Garofalo*, *Guercino*, *Guido Reni*, *Andrea Sacchi*, *Domenichino*, *Dosso Dossi*, and *Sodoma*. Here is now the Austrian Embassy to the Court of Italy.

The **Library** was founded by Alexander VII., and is rich in MSS. Among these are the *Chronicles* of St. Benedict and St. Andrew, the *Chronicle* of the Monastery of S. Oreste or Soracte, a *Dionysius of Halicarnassus* of the 9th cent., a *Daniel* of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motets and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 vols. of original documents relating to the Treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe.

The imposing ***Piazza Colonna** is at all times crowded with loungers, and is especially frequented on summer evenings, when the band plays four times a week. In the centre stands the

***Column of Marcus Aurelius Antoninus**, from which the Piazza takes its name. It was erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is an imitation in Carrara marble of the column of Trajan, and exhibits the same mixture of styles; the reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the events of the Marcomannic war, and are devoted chiefly to battles and military manoeuvres, in higher relief than those of Trajan. One of them, about 15 ft. from the base, on the W. (almost entirely defaced), represents Jupiter Pluvius, the water falling from his outstretched arms, and has reference to a rain storm which saved the Roman army in a critical situation. Eusebius (4th cent.) explained the incident as a miracle due to the prayers of a Christian legion. The Roman army being in great distress for want of water, the Emperor Marcus Aurelius requested the Christians among them to pray for rain. Their prayers were heard; the enemy were smitten with lightning, and the Romans refreshed with a much-needed shower.

The ill-proportioned pedestal was added by *Fontana*. The height of the entire column is 122 ft. 8 in., including the base. The shaft, including its base and capital (excluding the pedestal), is exactly of the same height as that of Trajan, 100 Roman feet (97½ English). The diameter of the shaft is 11½ ft.; it is composed of 28 blocks. On the summit is a statue of St. Paul, 10 ft. high, placed there by Sixtus V. in 1589. The interior is ascended by 190 steps, and is lighted by 42 openings. The column has suffered from lightning, and from having been used to support fireworks on public festivities. It is supposed that it stood in the *Forum of Antoninus*, the site of which is now occupied by a part of the modern Piazza Colonna and the Pal. Chigi.

The German Archaeological Institute (p. [11]) has issued a handsome volume of photographs from casts, of the whole column, with a learned commentary.

In the Piazza is a large fountain basin of *porta santa* marble, in many varieties; and on the S. side the *Pal. Ferrajuli*, with some

marbles from Veii, and a good library of modern works, collected by Marchese Gaetano Ferrajuoli. The small but popular Church of **S. M. della Pietà**, or *S. Bart. dei Bergamaschi* (1561), on the same side, contains a much venerated painting attributed to *Guido Reni*.

On the W. side of the Piazza Colonna is a building raised by Gregory XVI. in 1838 (where are now the well-known restaurants 'Colonna', and 'Fagiano'). It has a fine Ionic portico with twelve *fluted columns of *marmo Tasio*, from Veii.

Adjacent on the W. is the **Piazza di Monte Citorio**, so called because here the public criers were wont to summon (*citare*) the electors to choose new magistrates on the days of the *comitia*. Its N. side is formed by the

Curia Innocenziana, formerly the Papal Law Courts, an imposing edifice, begun in 1642 by Innocent X. from the designs of *Bernini*, and completed by Innocent XII. from those of *Carlo Fontana*. It was adapted in 1871 for the sessions of the Italian Parliament, by the addition of an ample semicircular hall in the courtyard. A new **Camera dei Deputati**, or House of Commons, is now in course of erection. (Entrance at No. 10, Via della Missione, behind the building. Sitings at 2 P.M. At other times, the entrance to view the interior is at No. 86.)

[In the Via della Missione is the Church of the **Trinità della Missione** (1642), entered by a long gallery hung with portraits of members of the Society. Here was found part of the Column of Antoninus Pius, now in the Giardino di Pigna at the Vatican; on the left in the Court was discovered an angle of the *Ustrinum* on which the Emperor's body was burnt.]

In the centre of the Piazza stands the red granite

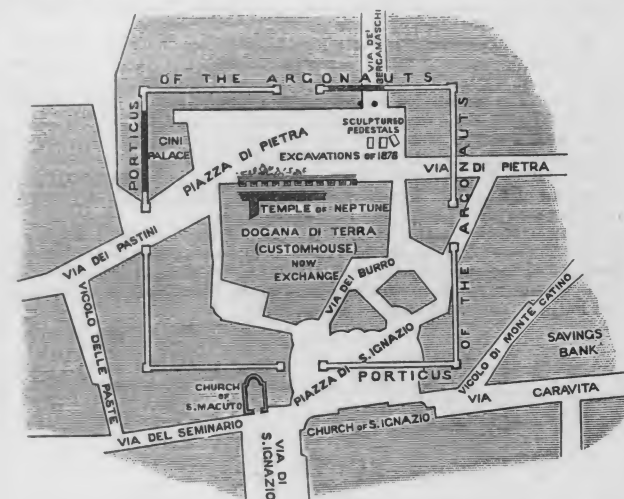
***Obelisk of Monte Citorio**, erected in 1792 by Antinori, covered with beautiful hieroglyphs, and broken into five pieces; it is one of the most celebrated of these monuments. According to Lepsius' interpretation of the hieroglyphs, this obelisk was erected in honour of Psammetichus I., of the 26th dynasty, 6½ cent. B.C. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where it was used in the construction of a celebrated gnomon or sundial. It was discovered underground in the Piazza dell' Impresa, in the time of Julius II., but was not removed until that of Pius VI. The fragments of the Antonine column were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 ft.; that of the whole, to the top of the bronze globe, 84 ft.

A few yards S. is seen the E. end of the Church of **S. M. in Aquiro**. 2 min. to the rt. of it lies the **Pantheon** (Rte. 16). Following the narrow Via della Guglia to the S., and turning left, we reach the

Piazza di Pietra, in which stands the Exchange, formerly a Custom House, and still known as the **Dogana di Terra**. The eleven embedded Corinthian columns formed the N. side of a **Temple of Neptune**, erected by Agrippa, in the centre of the Porticus of the Argonauts. They have suffered severely from the action of fire; they are of white Carrara marble, 4½ ft. in diameter, and 42½ ft. high. On the 4th column from

the l., behind the lamps, may be seen a tiny figure of the Crucifixion.—*L.* The bases and capitals have almost disappeared, and very little of the ancient entablature has been preserved. Innocent XII. built a wall between the columns to form the front of his Custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court, are stupendous in size. Some ruins in the adjoining **Palazzo Cini**, consisting of a massive wall of huge blocks of peperino, belong to the

Porticus of the Argonauts that surrounded the temple. This building, one of the most celebrated in the Campus Martius, was raised



PORTICUS OF THE ARGONAUTS.

by Agrippa B.C. 26, after his naval victories. It took its name from a painting representing the Argonauts, with which it was adorned. The Porticus and Temple having been much injured by fire (A.D. 80), were restored by Hadrian. In the middle ages their accumulated ruins encumbered the area to such an extent that the name of **Piazza di Pietra** was given to the site. In the 16th and 17th cent. many ancient marbles were removed from this place, among which were several pedestals, each with a figure representing a Province of the Roman Empire sculptured in high relief. The pedestals stood below the columns, and in the spaces corresponding to the intercolumniations were

other reliefs representing trophies of arms and flags peculiar to each Province. A Corinthian capital in marble, excavated here in 1847, is now in the Lateran Museum. Pietro Sante Bartoli mentions having seen some of these pedestals in their original position. Lanciani proves by measurements, and by the evidence of Palladio and other architects, that there were 36 columns to the sides and back of the Temple. Admitting that the building was reduced to its present form by Hadrian, the number of 36 pedestals would correspond to that of the provinces of the Empire, towards the middle of the first century.

The porticus, or cloister around the sacred area of the temple, consisted of a wall of *opus quadratum*, 3 ft. thick, in *peperino*, of which a part may be seen in the cellars of the *Pal. Cini*; another crosses the *Via dei Bergamaschi*, and runs under the *Pal. Grazioli*, where it attains a height of 8 yards. The peristyle was magnificent; columns of *giallo antico*, of which fragments have been found, flanked the four entrances, the other columns being of white marble.

In 1878, during the construction of a drain from the *Piazza Colonna* to the *Pantheon*, were found three more pedestals, about two yards square, each bearing the allegorical figure of a Province and of three trophies. The masses lay buried in the foundations of the ancient little Church of *S. Stefano del Trullo*, which is supposed to have stood on or near the site of *S. Bart. dei Bergamaschi*, but has long since disappeared. Portions of two fluted columns of *giallo antico* were also found, besides fragments of a frieze and cornice, and of two inscriptions in honour of *Claudius Drusus* and the *Emp. Claudius*, taken possibly from his arch on the adjoining *Flaminian Way*.

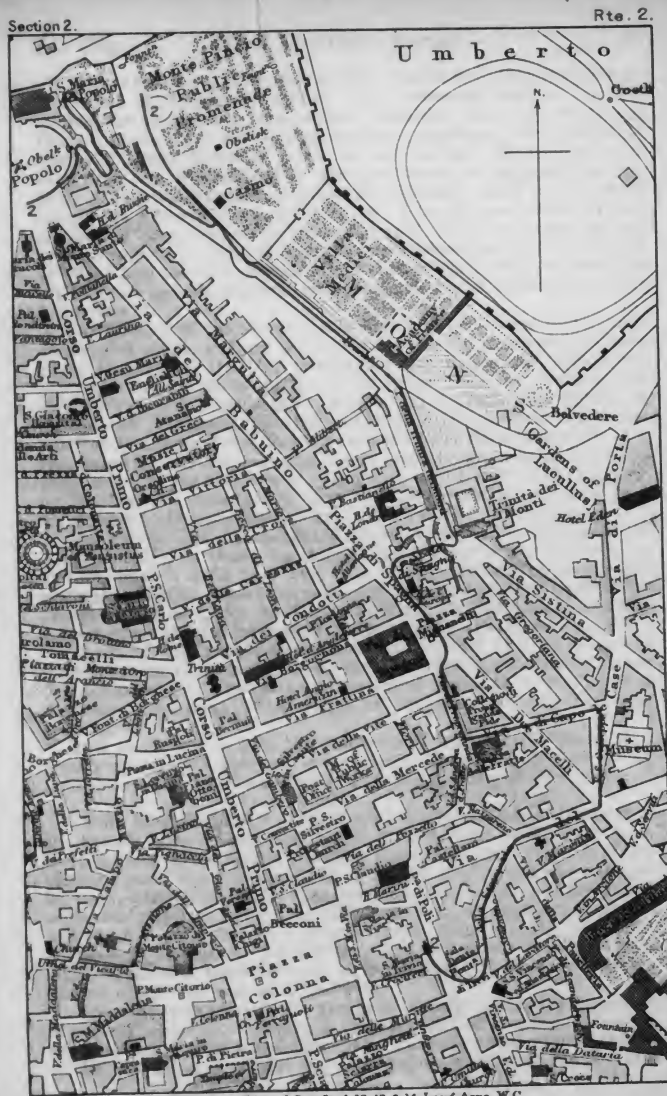
In 1880, on the arrangement of the *cella* of the Temple of Neptune as a Chamber of Commerce, the various sculptured pedestals and slabs were placed in the courtyard of the *Palazzo dei Conservatori* (Rte. 5). Other interesting remains are preserved in the *Pal. Odescalchi*, *Altieri*, and *Farnese*, and the *Naples Museum*.

ROUTE 2.

From the *Piazza del Popolo* to the *Fountain of Trevi*, by the *Pincio*, the *Villa Medici*, *La Trinità de' Monti*, the *Piazza di Spagna*, the *Propaganda*, and *S. Andrea delle Fratte*.

[Omn., p. [28], 20.]

The beautiful and frequented promenade of **Monte Pincio* occupies the platform of the hill called by *Suetonius Collis Hortorum*. In later times it was covered by vineyards belonging to *S. M. del Popolo*, which were laid out in gardens under the French occupation during the exile of *Pius VII.*, between the *Muro Torto* and the gardens of the *Villa Medici*. It is approached by a fine drive rising from the *Piazza del Popolo*. Upon the winding ascent are two *columnae rostratae*, or columns



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adorned with prows of ships and trophies, which were frequently set up in honour of victorious admirals. The prows are modern, but the columns are said to have been brought from the Temple of Venus and Roma. Above them are several modern sculptures; an Equestrian Statue of Victor Emanuel under the central arch of a loggia, well seen from the Piazza; and a fountain basin in Egyptian granite, brought from the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is one of the largest masses of this material in Rome, measuring 32 cubic yards. There is another ascent by steps from the Piazza di Spagna, passing the Church of the *Trinità de' Monti* and the Villa Medici; the steps may be avoided by using the lift in the Vicolo del Bottino, which ascends to the Trinità (10 c. up; 5 c. down).

The gardens of the Pincio are handsomely laid out in flower-beds, drives, and walks, and are adorned with busts of celebrated Italians. From the terrace (150 ft.) overlooking the Piazza del Popolo we enjoy one of the finest prospects of Rome, with St. Peter's, the Vatican Palace, the Castle of St. Angelo, and the Janiculum hill in the background. To the rt. rises the now fortified *Monte Mario*, and on the left may be discerned the pine woods of the *Villa Doria Pamphili*. On the other (E.) side are beautiful views over the grounds of the Villa Borghese. In the Gardens are fountains, a hydraulic clock, supplied by the Marcian Aqueduct, a *Café Restaurant*, and a gymnastic-yard for children. Military band several times a week in the afternoon.

The Pincian hill was occupied in classic times by the *Gardens of the Acilian family*, as shown by inscriptions discovered in 1775 near La Trinità, and in 1868 near the Gate by the Villa Medici. Of the magnificent buildings which ornamented these gardens nothing remains, except a reservoir under the Casino (Spillmann's Restaurant) and the substructions of reticulated work, facing the Villa Borghese.—*L.*

The small red granite **Obelisk**, erected in 1822 by Pius VII., was found near the Church of S. Croce in Gerusalemme, on the site of the Circus Varianus. It was raised in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 ft.

Just inside the S. gate of the Pincio is a sphere of bronze on a granite and marble pedestal, in memory of Galileo, 'guilty of having seen the earth revolve round the sun.' Outside the gate stands the

***Villa Medici**, the seat of the French Academy, and the property of the French Government. It was built by Card. Ricci, of Montepulciano, in 1540, from the designs of *Annibale Lippi*, with the exception of the garden façade, which is attributed to *Michel Angelo*, and was enlarged by Card. Alessandro de' Medici, afterwards Leo XI. Galileo passed some time in prison here. The situation is one of the finest in Rome, and the grounds are nearly a mile in circuit (Adm., p. [34]). In front of the Villa is a cluster of ilex-trees and a pleasant Fountain, from which is gained a beautiful view of St. Peter's. The villa contains a fine set of gobelins, and an Art Library.

Upon the front towards the garden are several interesting fragments of ancient sculpture, including a curious relief of Horatius Cocles on the Sublician Bridge, the Judgment of Paris, portions of the pedestal of the *Ara Pacis Augustae*, and some representations of temples and

other edifices of ancient Rome. To the l. of the front is a large *Collection of Casts*, with an inner room devoted to sculptures from the Parthenon. Further l., between two granite columns, is an ancient statue with a good head detached from a Greek work. At the corner a closed door (gardener, 25 c.) leads to a raised terrace and Grove of Ilex, beyond which is a mound, reached by 61 steps, and commanding a *magnificent view.

The FRENCH ACADEMY, founded in 1666 by Louis XIV., at the Pal. Salviati, was removed here in 1803. French students who gain the *Prix de Rome*, in painting, sculpture, architecture, engraving, or music, are maintained by the French Government for 4 years. There is an annual exhibition of their works in the spring, previous to their being sent to Paris.

In this neighbourhood stood the celebrated *Gardens of Lucullus* the wealthiest and most luxurious of the Republican nobles. They afterwards passed into the possession of Valerius Asiaticus, whom Messalina murdered, in order that she might obtain them. Here she celebrated her marriage with Silius, and here she was put to death by the Emp. Claudius, whose property the gardens then became.

Further on to the left rises the Church of

La Trinità de' Monti, built in 1494 by Charles VIII. of France, for the French *Minimes*, on the petition of S. Francesco di Paola, founder of the Order. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII. It is now attached to a Nunnery of the Sacré Cœur, devoted to the education of girls. The School has 80 boarders and 150 day pupils, besides 300 free scholars. It was founded here in 1827, and has a branch establishment at *S. Rufina* and an Orphanage at the *Villa Lante*. The church is closed at an early hour, but strangers are admitted at the side door.

2nd chapel rt., portrait of S. Francesco di Paola, on wood. 3rd, over the altar, Assumption, by *Daniele da Volterra*. In the rt. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo; on the walls, l., Massacre of the Innocents; rt., Presentation of the Virgin, by *Alberti* of Florence. 5th, frescoes of the Nativity, Adoration, and Circumcision, by the School of *Bazzi* (*Sodoma*), much injured. 6th, Resurrection, Ascension, and Descent of the Holy Spirit, School of *Perugino*, in better preservation.

On the wall outside the last chapel, looking back, Procession of St. Gregory the Great, by an unknown hand, with view of the Mausoleum of Hadrian in the time of Leo X., who is represented as St. Gregory. On the vault above, Prophets and Sibyls.

Left transept, Assumption of the Virgin, by *F. Zuccheri*; paintings on the vault, by *Pierino del Vaga* and *Salviati*. The transepts alone have preserved their original pointed architecture. Handsome candelabra.

6th chapel left, Christ of the Sacred Heart, Wise and Foolish Virgins, and Prodigal Son, by *Seitz*, a modern German artist. 5th, *Noli me tangere*, attributed to *Giulio Romano* or *Il Fattore*. 3rd, Immaculate Conception, by *Veit*, with frescoes of the Annunciation and Salutation on the walls, and a monument to the Prince of Rohan, Card. Abp. of Besançon (1838). 2nd, fresco of the *DESCENT FROM THE CROSS, the masterpiece of *Daniele da Volterra*, executed with the assistance of

Michel Angelo, 'a grand impassioned work of powerful action.'—K. In 1821 it was detached from the wall of the 3rd chapel on the l., and transferred to canvas. It has been much injured and over-restored.

In front of the Church is an *Obelisk* of red granite, with hieroglyphs, erected by Pius VI. in 1808. It is a bad Roman copy of that in the Piazza del Popolo, and formerly stood in the gardens of Sallust. The height of the shaft, without the base and ornaments, is about 48 ft.

This neighbourhood has always been a favourite residence of painters. *Nicolas Poussin*, *Claude Lorrain*, *Salvator Rosa* lived close by.

At No. 64 in the Via Sistina, is the *Casa Zuccheri*, in which Maria Casimira, Queen of Poland, resided for some years. It was built by Taddeo and Federigo Zuccheri for their private residence. A room on the ground-floor, adjoining the porter's lodge, was adorned by *Federigo* with frescoes of War, Music, Medicine, Science, and Painting.

The *Scala della Trinità*, a celebrated flight of steps in handsome travertine, descending from the Trinità de' Monti to the Piazza di Spagna, was begun in 1721, at the expense of the French Ambassador, Etienne Gouffier (1660), and finished in 1725, from funds bequeathed by him for that purpose. The steps are haunted by beggars and artists' models.

On the l., at the foot of the steps, is the house of *John Keats* (1821), marked by an inscription. This house has recently been purchased, by means of British and American subscriptions, for a Keats-Shelley Memorial and Museum. Below is the

Fontana della Barcaccia, in the form of a boat, from which it derives its name. It was designed by *Bernini*, in commemoration of the great flood of 1598, during which a boat was left here by the retiring waters. It is curious rather than beautiful.

The long and irregular **Piazza di Spagna**, which extends from the entrance of the *Via del Babuino* to the College of the *Propaganda*, is the centre of the English quarter in Rome, and contains two large hotels and many good shops. At the end of the short *Vicolo del Bottino* is a lift, ascending to the *Trinità de' Monti* (10 c. up, 5 c. down).

[From the N.W. end runs the *Via del Babuino*,† leading to the Piazza del Popolo. In this street, 200 yds. on the l., is the Church of **S. Atanasio**, founded by Gregory XIII. in 1577 for the GREEK COLLEGE. At No. 8 in the *Via dei Greci* is the *Accademia di S. Cecilia* (p. [12]). A few yards further is the Gothic Church of **All Saints**, built for the English by *G. E. Street, R.A.*, and opened on Easter Day, 1887. It was erected by public subscription, at a cost of £32,000. The building is of red brick, and the interior is handsomely decorated with marble.]

Near the S.E. end of the Piazza di Spagna is the **Column of the Immaculate Conception**, discovered in 1777 in digging foundations for the enlargement of a Convent at S. M. in Campo Marzio, and erected here in 1857. It is 42 ft. high by 4½ ft. in diameter—one of the largest known masses of *Carystian* marble. It is surmounted by a colossal

† So called from a faun which stood over a fountain opposite the English Church, nicknamed *Baboon* by the people.

bronze statue of the Virgin, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of Moses, David, Isaiah, and Ezekiel, with indifferent reliefs; that looking towards the Propaganda, and representing the ceremony in St. Peter's on the occasion, contains several portraits of Cardinals. The bronze ornamentation, extending a third of the way up the column, was placed to strengthen the shaft, which had sustained some injury in ancient times, and probably for that reason had been abandoned.

In December, 1904, the fiftieth anniversary of the establishment of the dogma of the Immaculate Conception was celebrated with great solemnity in St. Peter's, where Pius X. officiated, before an immense company. This Column was at the same time brilliantly illuminated.

W. of the Column stands the **Palazzo di Spagna**, or residence of the Spanish ambassador, from which the Piazza takes its name. Opposite, under the hill, is the small **Piazza Mignanelli**, with the Lecture rooms of the Propaganda. From the corner of it, a flight of steps ascends to the Trinità de' Monti.

On the S. is the official residence of the **Congregation De Propaganda Fide**, with the College of the same name. The Congregation, composed of Cardinals, was instituted by Gregory XV. in 1622 for the government of Catholic missions throughout the world. It is presided over by a Cardinal as General Prefect, while another Cardinal manages the financial department under the title of Prefect of the Administration. Two prelates act as secretaries, one for the missions of the Latin Rite, another for those of the Oriental. These are assisted by five *Minutanti*, or departmental secretaries, and a large number of clerks and other officials, besides a body of Consultors composed of Prelates, Canonists, and Theologians. The affairs of the Roman Catholic Church in Great Britain and Ireland are entirely managed by the Propaganda.

The **College** (*Collegio Urbano*) was erected in 1627 by Urban VIII. for the purpose of educating as missionaries, entirely free of charge, young foreigners from infidel or heretical countries. Notice the armorial bees of Urban VIII. (Barberini). There are about 20 professors and upwards of 150 students. The building contains a LIBRARY of upwards of 30,000 volumes, chiefly works on divinity and canon law. The CHAPEL is appropriately dedicated to the Three Kings. The PRINTING-OFFICE is rich in Oriental types, and has produced many works of great typographical beauty. There is a shop in the Via di Propaganda where all the works published by the institution can be seen and purchased.

The MUSEO BORGIA, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the 18th cent., is on the second floor, over the entrance from the Piazza di Spagna. It is chiefly interesting for its collection of Oriental MSS. Here is the map of the world (copy in the British Museum), with the line marked upon it by Alexander VI. apportioning the New World between Spain and Portugal; also several maps which were adduced as evidence before the Venezuela-British Guiana Arbitrators, showing the boundaries as originally allotted by various Popes. There are several curiosities sent by missionaries from different parts of the world. The Museum is open to the public on Mon., Thurs., and Sat. before 12 o'clock.

The **Accademia Archeologica**, a Pontifical institution of learned

men devoted to antiquarian researches and publications, holds its sittings occasionally in the College of the Propaganda.

The Via di Propaganda, passing the College on the left, soon leads to the Church of

S. Andrea delle Fratte, which belonged to the Scottish Catholics before the Reformation, and is now served by Minims. It was restored at the end of the 16th cent. The cupola and heavy tower are by *Borromini*. The front is by *Valadier* (1825), and was erected at the expense of Card. Consalvi, who bequeathed for this and other works, including the erection in St. Peter's of a monument to his benefactor, Pius VII., the proceeds of his valuable collection of snuff-boxes, one of which, presented to him at the Concordat of 1801, was worth 30,000 fr.

2nd chapel rt., tomb of Miss Falconnet (1856), a young English lady, with a beautiful recumbent figure, by the American artist, *Miss Hosmer*. Within the side doorway leading into the cloister is the tomb of Lorenzo, prince of Morocco (1739), who having been condemned to death for an attempt to seize the kingdom, fled to Spain and thence to Rome, and was baptized in 1733. On the last pillar is the tomb of the Prussian sculptor Rudolph Schadow (1822), by his countryman *Wolff*. In the side doorway on the l. is the tomb of Angelica Kauffmann (1807). In the 2nd chapel are pictures representing the miraculous appearance of the Virgin, in 1842, to a French Jew named Alphonse Kattisbonne, who was wandering about the church.

From the front of the Church the *Via di Mercede* leads direct to the Post Office and the Corso. At No. 11 on the rt. Sir Walter Scott resided for some time in 1832.

Ascending E. we now reach the Church of

S. Giuseppe a Capo le Case, so called because at the time of its erection it overtopped all the houses in the vicinity. It was built in 1590 by a Spanish Oratorian for the bare-footed Carmelite Nuns, and restored by Card. Lante in 1628. Adjoining it is the

Museo Artistico Industriale (Adm., see p. [34]), attached to an industrial art drawing school, for modelling in wax, and working in enamel and lacquer, from antique patterns. Instruction is also given in decorative painting, and there is a separate section for women. It is not a museum of great general interest.

ENTRANCE HALL.—Interesting heraldic shields, mosaic scraps, and architectural fragments.

COURT (on the l.).—Arms of Pius IV., from the Porta Pia. Relief of a Professor and four pupils, from S. M. Maggiore. Ascending the stairs, on the rt. is a *Collection of Casts*. On the l., beyond a class-room for students, is the

LECTURE ROOM, where are four reliefs of St. Jerome, in white marble, from the Chapel of the Pal. Strozzi, each on two pilasters from the Ara Coeli. Six large discs of coloured majolica, representing the arms of the Medici.

Returning to the head of the staircase, a few steps ascend to the LIBRARY, containing 1500 vols., including many important monographs, chiefly on art. Another staircase now leads up to the GALLERY of STUFFS, containing Coptic vestments, an embroidered

mantle of Arabo-Sicilian work, and velvets from Florence, Genoa, and Venice. At right angles runs the

GALLERY OF MAJOLICA.—Case I. Tanagra statuette of a girl at a fountain; above it, a curious vase, black and white, with Greek name. Two-handled vase, black and red. Case III. Blue plate, by *Giorgio da Urbino*, given by the King. Crockery from Forlì, Castel Durante, Faenza, and Capodimonte. Terra-cotta model of the Thorn Boy, given by Augusto Castellani. Over the door, garland of Robbia ware.

Descending, and passing the Library door, we cross a terrace to a suite of small rooms.

I. Two precious ivory marriage caskets. Glass from Murano Enamel given by Prince Odescalchi. Up the steps, on the rt.,

II. Carved Spanish wooden writing desk; opposite, Marriage chest. In a case, two candlesticks—all gilded.

III. Models of church plate and book-covers, given by Aless. Castellani.

IV. Interesting series of locks and keys, collected by Count Pace.

V. Pikes and spears. In a central case, bronze mortar, worked by *Alfonso Alberghetti* (1527). Above it, Bronze Chameleon—Lombard work of the 9th cent., given by Mario di Candia. Bronze inkstands, collected by Augusto Castellani. In the next case, Gothic incense-bowl, in gilded metal. In a case by the door, a curious dagger.

UPPER FLOOR (to the l.):—

I. Modern majolica, from Siam and other countries. Indian platters and vases, collected by William Lamb. Enamels. Illuminated miniature, on parchment, given by the city of Milan to Rome, in commemoration of the events of 1870.

II. Candlestick carved out of a trunk of lime-wood, with birds and foliage. Models of profile heads, in wax, by *Carl Fred. Voigt*.

III. Murano glass.

Descending the Via di S. Giuseppe, and crossing the end of the Via dei Due Macelli, we now enter the busy *Via del Tritone*.

A few yards on the left is the little Church of *S. M. di Costantinopoli* (or *S. M. dell' Itria*), belonging to the Sicilians (1594), with a modern painting of S. Rosalia, of Palermo, on the rt. It contains an image of the Virgin, said to have been miraculously transported from Constantinople.

Descending the street, on the l. is the little Church of *SS. Angeli Custodi*, which belongs to a Confraternity. Festa, 2nd Oct. Behind the Church, at No. 22, Via dei Maroniti, is the *Polish College*.

A narrow street nearly opposite leads to the *Collegio Nazareno*, founded in 1662 by Card. Tonti as a Boys' School under the direction of the Padri Scolopi. It was so called because its founder was titular Abp. of Nazareth. On the other side of the street is a part of the ancient Aqueduct of the *Acqua Vergine*. It consists of the ancient *specus*, with a well-preserved entablature of travertine: on both sides of it an inscription in fine letters commemorates the restoration of this part of the aqueduct by Claudius, in A.D. 52, after it had been damaged by Caligula, perhaps in the construction of his wooden amphitheatre. The peperino piers and arches are half buried, but it is probable that an ancient street passed through the opening below the inscription.

Returning to the Via del Tritone, we follow the Via della Stamperia

S.W., passing on the rt. the office of the *Minister of Agriculture and Commerce*, and further on the *Engraving Institute* (*Calcografia Camerale*), established in a Palazzo once belonging to the Doria family. There are for sale at moderate prices (Government tariff) the best-known engravings of the Italian School, by *Piranesi*, *Calamatta*, *Nasi*, and *Troiani*. At the end of the street is the

**Fontana di Trevi*, the largest and most celebrated of the modern fountains in Rome, erected by Clement XII. in 1735, from the designs of *Niccolò Salvi*, of the school of *Bernini*. The façade forms a front to the Palazzo Poli. This fountain, with those in the Piazza di Spagna, the Piazza Navona, and many others, is supplied with water from the *Aqua Virgo*, an aqueduct constructed by Agrippa, B.C. 19. It derived its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Salone on the Via Collatina (Rte. 44). Its course is subterranean, with the exception of about 1240 yds., of which 700 are on arches. It was restored by Nicholas V., under the name of *Acqua Vergine*. The water is of excellent quality. Here it falls over artificial rocks, amongst tritons and sea-monsters. In the centre is a figure of Neptune, by *Pietro Bracci*, on the rt. Agrippa, on the l. the Virgo.

It has long been a custom, on the eve of departure from Rome, to throw a coin into the water, or drink some of it, whereby a future return to the city is assured.

Opposite the Fountain is the Church of *SS. Vincenzo ed Anastasio*, granted by Clement IX. to the Regular Minors, and rebuilt in 1600, from the poor designs of the younger *Lunghi*. It was afterwards embellished by Cardinal Mazarin, who placed the bust of Maria Mancini, his niece, on the front above his door. Near the high altar are inscriptions relating to the remains of Popes from Sixtus V. to Gregory XVI., whose *praecordia* are preserved in a subterranean Chapel, the building having formerly served as the Parish Church of the Quirinal. The Popes having ceased to reside at the Quirinal since 1870, the *praecordia* of Pius IX. (died 1878) and Leo XIII. (died 1903) have been placed in the Sagre Grotte Vaticane, or Crypt of St. Peter's. Festa, 22nd Jan.

From the opposite corner of the Piazzetta we reach the Church of *S. Maria in Trivio* (Trevi) or *dei Crociferi*, founded by Belisarius, as we are told by an inscription on the side wall towards the *Via de' Poli*, in expiation of his sin in having deposed Pope Silverius in A.D. 537 to please the Empress Theodora. It derives its popular name from the Order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. The Church now belongs to a Confraternity. It was rebuilt by Alexander VII., from the designs of *Giacomo del Duca*.

ROUTE 3.

From the Fountain of Trevi to the Palazzo Doria, by the American College, the Palazzo Sciarra, S. Ignazio, the Collegio Romano, and the Kircherian Museum.

Passing on the l. the Church of *SS. Vincenzo ed Anastasio*, and crossing the street which leads up to the steps at the foot of the Quirinal, we soon reach on the l. the Church of

S. Croce dei Lucchesi, or *SS. Croce e Bonaventura*. At the high altar is a copy in fresco of the famous *Volto Santo* preserved at Lucca. The 1st Chapel rt. is dedicated to S. Zita, the popular Saint of Lucca, patroness of Servant-maids. Festa, 3 May and 14 Sept. This church, formerly called *S. Niccolò in Porcilibus*, is said to mark the site of the pig-market, or *Forum Suarium*, of ancient Rome.

Returning a few yards, and turning W. into the *Via dell' Umiltà*, we pass at No. 80, on the l., the

North American College, founded by Pius IX. in 1859, for the education of American clergies for the Roman Catholic Church in the United States. The number of Students is about 70.

The building was originally the palace of Donna Francesca Baglioni Orsini, who, after the death of her husband, converted her home into a Dominican Convent, and passed the remainder of her days there as a nun. It afterwards belonged to the Nuns of the Visitation. In adapting it to its present use, remains of the Barracks of the first Cohors of the Vigiles were discovered. In the inner chapel of the College Pius IX. beatified Margaret Mary Alacoque, Visitation Nun of the Convent of Paray-le-Monial, on Aug. 23, 1846.

The College enjoys the rank of Pontifical, and, for all practical purposes, occupies the place of an embassy to the Vatican for Americans visiting Rome. Adjoining the College, and belonging to it, is the little Church of

S. M. dell' Umiltà, with a façade by *Carlo Fontana*. The marble group of St. Francis, with an angel, at the 2nd altar on the left, is by *Francesco Maratta*. Service, with Gregorian chanting, on Sun. and holy days, at 10 A.M. Nearly opposite are the *Pal. Maccarani*, and the Church of *S. M. delle Vergini* (1604), formerly attached to an Augustinian Nunnery.

Descending the same street by the *Oratorio del Crocifisso*, and turning to the rt. in the Corso, we reach the

Palazzo Sciarra Colonna, built in 1603, with a doorway attributed to *Vignola*. Its famous gallery of pictures, and its collection of bronzes, marbles, and rare books, have been dispersed. The arcades of the *Aqua Virgo* cross the courtyard of the palace diagonally, and five of them, in tufa, with keys of travertine, can be seen in the cellars. The same aqueduct crosses the *Via Flaminia* (Corso), opposite the gate of this palace, over a beautiful *Arch* decorated with the trophies of *Claudius*. One of the marble panels is preserved in the *Pal. dei Conservatori*: the

Section 3.

Rte. 3, 4, 19.



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ROUTE 3.

From the Fountain of Trevi to the Palazzo Doria, by the American College, the Palazzo Sciarra, S. Ignazio, the Collegio Romano, and the Kircherian Museum.

Passing on the l. the Church of *SS. Vincenzo ed Anastasio*, and crossing the street which leads up to the steps at the foot of the Quirinal, we soon reach on the l. the Church of

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Returning a few yards, and turning W. into the Via dell' Umiltà, we pass at No. 30, on the l., the

North American College, founded by Pius IX. in 1859, for the education of American clerics for the Roman Catholic Church in the United States. The number of Students is about 70.

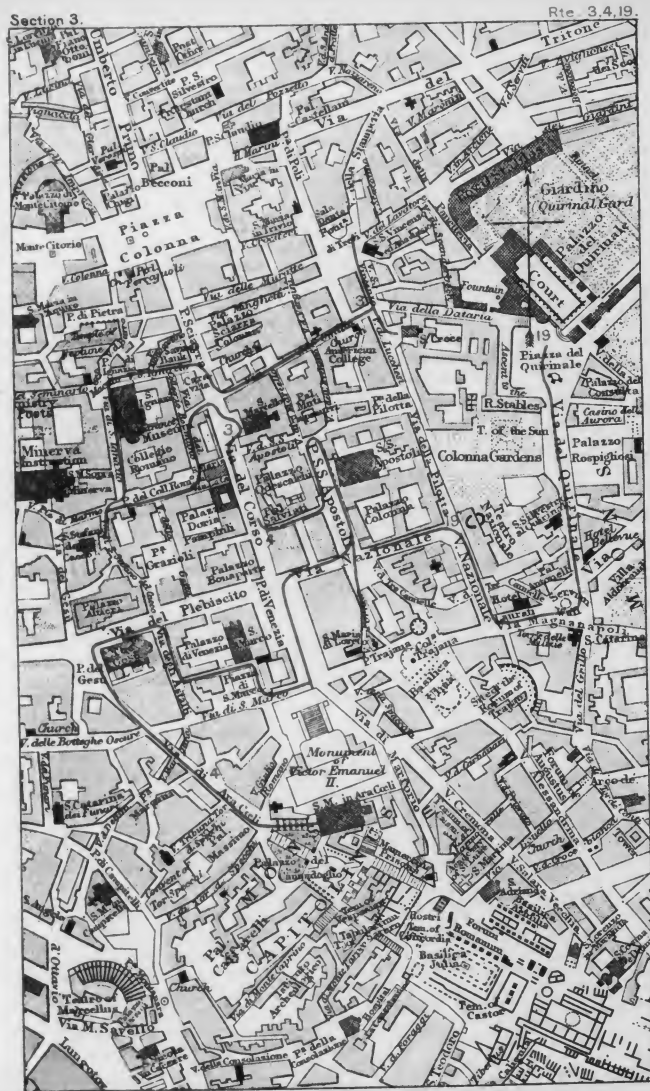
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monumental inscription is set in the wall of the garden of the Pal. Barberini.

Opposite is a handsome Savings Bank (*Cassa di Risparmio*), built in 1868.

We now cross the Corso to a street running W., in which on the left is the little **Oratorio del Caravita**, rebuilt by a Jesuit Father of that name in 1711, and dedicated to St. Francis Xavier. Here various spiritual exercises, accompanied by the 'discipline,' are performed during Lent and Advent. Further on is the Church of

S. Ignazio, built entirely at the expense of Card. Ludovisi, nephew of Gregory XV., who commenced it in 1626, in honour of St. Ignatius Loyola. The paintings on the roof and tribune, by *Padre Pozzi*, are only remarkable for their perspective. Beneath the altar, in the rt. transept, is the tomb, faced with *lapis lazuli*, of S. Ludovico Gonzaga, with a high relief of the Apotheosis of the saint, by *Legros*. At the extremity of the aisle is a monument to Gregory XV., by the same sculptor, with that of his nephew Card. Ludovisi below.

On the massive piers of the cupola, which was left unfinished, stands the Observatory of the Collegio Romano (see below). The front of this Church is surmounted by a sphere, which falls every day at noon, and gives the signal for the firing of the twelve o'clock gun at the Castel S. Angelo, by which all the clocks in Rome are regulated.

A few paces N.W. of S. Ignazio is the little Church of *S. Macuto* (*St. Melo*), belonging to the Chapter of St. Peter's. Festa, Nov. 15. The *Via del Seminario* leads hence to the Pantheon (Rte. 16), passing on the rt. the *Pal. Borromeo*, in which is the *Università Gregoriana*, under Jesuit direction, the most important centre of ecclesiastical education in Rome. Degrees are conferred in Theology, Philosophy and Canon Law.

Turning S. along the *Via S. Ignazio* we reach the *Piazza del Collegio Romano*. Immediately in front is the desecrated Church and Convent of *S. Maria*, founded by St. Ignatius for penitent women, who were called by the people 'malmaritate.' In 1561 the building became an Augustinian Nunnery. On the rt., at the entrance to the *Via Pio di Savoia*, is a colossal Foot in white marble, which gives its name to the street.

In pulling down an old house at this corner, in the spring of 1874, some gigantic walls were exposed, about 6 ft. thick, bearing the date 123 A.D. on the brick stamps. They are supposed to belong to the buildings which enclosed the *Temple of Minerva Compensia* erected by Pompey in memory of his victories in the East. The celebrated *Minerva Giustiniani*, commonly called *Minerva Medici*, now in the Vatican, was discovered among its ruins.

Turning l. at the Marble Foot, we reach the little Church of

S. Stefano del Cacco, founded in the 9th cent., and given to the *Silvestrini* in 1655. It preserves the form of an ancient basilica, having a nave and aisles separated by columns of granite and grey marble. The rising ground on which it stands is formed of ruins from the *Temple of Isis and Serapis*. Among them stood formerly an Egyptian *Cynocephalus* in red granite, nicknamed by the people *scaccco* (baton)—hence the modern name of the Church.

Returning into the Piazza, along its N. side extends the

Collegio Romano, built in 1582 by Gregory XIII., from the designs of *B. Ammanati*. It is now a Lyceum, under the name of *Liceo Ennio Quirino Visconti*. On the E. side of the Piazza is the entrance to the *Galleria Doria* (see below).

The Library of the Collegio Romano has been incorporated with the

Biblioteca Vittorio Emanuele. (Entrance from the E. side, at No. 27, Via del Collegio Romano.) Among its curiosities are a metrical description of the Greek Archipelago, with 49 maps engraved on wood, supposed to have been printed at Venice between 1475 and 1485; editions of Strabo and Pomponius Mela, printed at Venice in 1480; a Latin edition of Ptolemy, printed at Bologna in 1462; some Chinese works on Astronomy; and some editions of the classics, with notes by Christina, Queen of Sweden.

An ample fund has been assigned by the State for the purchase of modern works in the principal languages of Europe, including a large collection of scientific and literary reviews. Three READING ROOMS are open daily—one for the public generally, another for students, and a third in which are upwards of 800 reviews and magazines (Adm., p. [19]). Recommended students may take out volumes. Apply to Embassy, or Consulate.

From the Library we ascend three flights of stairs to the

***KIRCHERIAN MUSEUM** (Adm., p. [34]), founded by the learned Jesuit, Father Athanasius Kircher (1601–80), Professor of Mathematics in the Roman College. It is now a Government Institution, and an admirable prehistoric and ethnographic collection was added to it in 1876. The collections are now styled the *Museo Preistorico Etnografico e Kircheriano*.

From the entrance turn to the l. (see Plan) for the

ETHNOGRAPHICAL COLLECTION, in sections 1 to 25, on three sides of the Court of the Collegio Romano. It consists mainly of the costumes of various countries, their domestic and war implements, &c.

Section 1 Burma, Siam, India.

2 China, Japan, Arabia, Syria.

3 Arctic Regions, and South America. First case on the rt., curious drawings of animals, marked *Ciutkei*. An Esquimaux *Caiak* (canoe).

4, 5, 6, 7, 8, 9 Paraguay, Borneo, South Sea Islands.

10 Embroidered mantle from Mexico, which belonged to a General of the time of Fernando Cortez (1519).

11, 12, 13 Australia, &c.

14, 15 Africa, South and East.

16 Gifts to King Humbert from Menelik, Abyssinia.

17 East Africa. Morocco.

18, 19, 20, 21 Africa, Central and West.

22, 23, 24, 25 Africa.

Here begins the

PREHISTORIC COLLECTION.

26, 27, 28, 29, 30 Italy, Stone age. In 30 is a tomb containing a human skeleton lying partly covered by the soil in which it was

originally found at Remedello di Sotto, Brescia. For the purpose of indicating the period of its interment, a bronze spearhead and flint arrowhead are left *in situ*, showing it to date from the transition epoch between the Stone and Bronze ages.

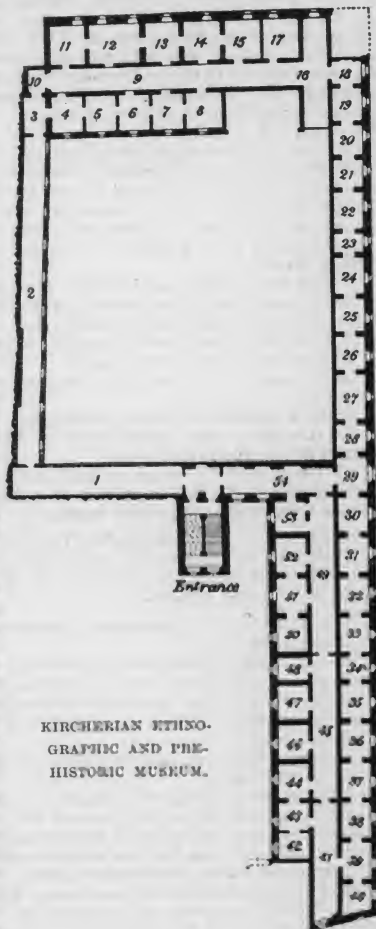
31, 32 Italy, Neolithic Tomb with human skeleton, from Fontanella.

33, 34, 35, 36 Italy. Bronze age. In 33 another skeleton from Fontanella.

37 Italy. Bronze and Iron ages.

38, 39 Italy. Iron age. In 39 tomb found near Pesaro, resembling those discovered in the prehistoric necropolis on the Esquiline.

40 *TREASURE OF PRÆNESTE, a collection of objects in gold, silver-gilt, silver, ivory, glass, amber, bronze and iron found, in 1876, by peasants in a plot of ground which they had purchased near the Church of S. Rocco in Palestrina. The tomb in which they had been deposited was $5\frac{1}{2}$ yards long and $3\frac{1}{4}$ wide. The walls built of irregular stones, without any cement or plastering, do not show a trace of decoration. The ceiling appears to have given way, very likely when the Roman town was built; the falling stones and rubbish broke the funeral *suppelleux* into pieces, so that its reconstruction required much patience and skill. To a large extent these objects are the work of Phœnician or Carthaginian industry about the 7th cent. B.C., at which time there existed a commercial treaty between the Carthaginians and the Latins. Of distinctly Phœnician workmanship is the silver patera (26), with design of figures



KIRCHERIAN ETHNOGRAPHIC AND PREHISTORIC MUSEUM.

in Nile boats, and in the centre an Egyptian king slaying his enemies. This vase is inscribed with hieroglyphics and Phoenician characters. 25 Silver patera, with Phoenician designs incised and slightly beaten up. 24 Gold vase of Phoenician design, as is also the round cauldron-shaped vase (lebes) with serpents' heads round the rim, which is of silver gilt. 20 Gold vase with two sphinxes above each handle. This may be of native Latin or Etruscan work, as the Etruscans seem to have very early excelled in working in gold with minute globules (granaglie); which they soldered down into patterns. Of this nature also are 1, 3, 4, 5, and 6.

1 Clasp or ornament of some kind, made of a rectangular piece of solid gold 8 in. long and 4 wide. The borders and the central line are ornamented with bands, worked in wavy lines, ending with lions' heads. On the flat surface stand, or crouch, one hundred and thirty-one animals, such as lions, sphinxes, and sirens.

2 Fibula of gold, nearly 5 in. long, not different from the Etrusco-Roman shape.

3 Part of a gold fringe (*fimbria*), ornamented with birds and lions.

4-6 Three cylinders of bronze, lined with wood, and covered with plates of gold, probably to contain hairpins.

27 Iron dagger, with amber handle, twined with gold threads.

28 Iron sword with ivory handle.

45-49 Series of ivories with designs in relief—Phoenician workmanship.

56-59 Fragments of amber ornaments.

72 (On the upper shelf) Tripod of bronze and iron, with three human figures and three animals.

81 Large case of a bronze pedestal, conical in form.

75 (lower shelf) Broken pieces of a large cauldron in hammered bronze, with handles of griffins' heads.

41 Iron age. From necropoli in Province of Rome.

42-48 Flint implements and other antiquities from various countries, including a fine collection, in 46, 47, 48, of Peruvian vases, stuffs, baskets, and bronzes.

KIRCHERIAN COLLECTION.

49 Sculpture.

50 Curious reliefs and carvings in ivory.

Greek and Latin inscriptions, chiefly slabs from Roman cemeteries, belonging to the first ages of Christianity. They bear the usual Christian symbols, and in some instances the Pagan formula, D.M. (Dis Manibus).

Figure of Christ on blue enamelled metal, in pure Byzantine style, found near S. Calisto.

*Bronze lamp, with handle formed by a griffin's head.

Small lamb, of bronze, with a cross on the head—a symbol used in the earliest times, before Christ was represented on the cross. Bronze crucifix, once gilt; the feet rest without nails on a pediment.

Terra-cotta lamps, distinguished from the ancient Roman ones by ruder form and the Christian monogram, fish, dove, and palm-leaf.

51 Rudely scratched on a portion of wall-cement found in the *Domus Gelotiana* on the Palatine, is* the outline of a man adoring a crucified figure having the head of an ass. The name *ΑΛΕΞΑΜΕΝΟΣ*

(Alexamenos) is scratched beside the man. The words *ΞΕΒΕΤΕ ΘΕΟΝ* are generally read as following on after Alexamenos, in which case *ΞΕΒΕΤΕ* is a late form of *ΞΕΒΕΤΑΙ*. The words would mean 'Alexamenos worshipping his god.' It is generally supposed that the *graffito* was a caricature of the Crucifixion. Another theory is that among the Gnostics (about 300 A.D.) was a sect which worshipped the Egyptian god Seth, recognisable by his ass's head; hence, that the *graffito* was not intended for ridicule, but is merely a statement that one Alexamenos belonged to this sect.

Broken vase of *bigio* marble of fine form and work in relief—Madonna and Child, with the faithful adoring.

Fronts of sarcophagi in relief from a Jewish cemetery, probably of the 3rd century.

Fronts of a sarcophagus representing the miracles of Christ. Remains of colour and gilding may be traced.

52 Earthenware lamps. Etruscan and other painted vases, affording good examples of different forms and styles of ancient decoration. Dice and other objects in ivory, bone, ancient glass and terra-cotta.

53 Antique Roman coins, including the *aes rude*, consisting of rough pieces of bronze with tin alloy, and *aes signatum*, found at Vicarello in 1852, and deposited here by the Jesuit Father Marchi—'the finest numismatic group in existence with reference to the origin of Roman and Italian coins.'—Lanciani.

Iron ring for a fugitive slave or animal with a bronze label suspended from it, bearing the inscription: 'I have run away; catch me, and restore me to my master, who will reward you with a solidus.'

Leaden pages of a book inscribed with mystic symbols of the second century.

54 The celebrated *CISTA FICORONI. These bronze cistae (cylindrical boxes for holding articles of the bath and toilette) are found chiefly at Praeneste (Palestrina), as was the present one, about 1745. Its first possessor was a dealer in antiquities named Ficoroni, who presented it to the Kircherian Museum. It is much larger than usual, and the design incised round the body is finer. The figures are large and of a noble Greek type, modified in places by a rough vigour of drawing which the artist probably owed to his Latin origin. On the lid the drawing is considerably inferior: the design is a hunting scene. It is to be noticed that while the incised work is so strongly Greek in character, the modelled figures which form the handles and feet have more of an Etruscan or Latin appearance, and may have been the work of a different artist. The handle is formed by a group of Bacchus between two Satyrs. The feet are ornamented with a winged figure between Hercules on the rt. and Iolaos on the l. The subject incised on the body of the cista is the landing of the Argonauts in the country of the Bebryces (supposed to be opposite Constantinople), where was a fountain of beautiful water guarded by the giant king Amycus, who forbade the Argonauts to approach it. But Pollux after a contest of boxing with him bound him to a tree, and the fountain then became free to man and beast. The principal scene on the cista represents Pollux binding the giant to the tree. Above the tree is Victory flying towards Pollux: on the rt. are the goddess Minerva and two of the friends of Pollux; on the l. two friends of Amycus—a winged bearded demon with his foot raised on a rock, and a figure seated on an

overturned vase. The winged figure may be the local demon who appeared to the Argonauts promising them success, and whom they called Sosthenes; he was probably a wind god like Boreas. On the rt. and l. of this principal group we see the stern of the Argo drawn up on shore, and figures enjoying the waters of the fountain—among them a Silenus who sits beside the water. Behind him is a youth practising boxing against a sack (*kōrýkos*) filled with sand hanging from a tree. On the tablet which supports the handle are the names of the maker of the cista in Rome, and of a lady of Praeneste, who gave it to her daughter.

NOVIOS . PLAVTIOS . MED . ROMAI . FECID . DINDIA . MACOLNIA . FILEAI
DEDIT

The grammatical and palaeographical forms of the inscription point to the beginning of the 2nd or end of the 3rd cent. B.C.

Silver itinerary cups found at Vicarello, near the lake of Bracciano, among the ruins of the ancient *thermae*, known by the Romans as the *Aquae Apollinares*; these vases have engraved upon them itineraries from Cadiz to Rome. They date from the times of Augustus, Vespasian, and Nerva; those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus.

Fine *Bronze Seat* found near Osimo; the bars of the feet are beautifully inlaid with silver tracery. On the arms are the heads of a swan, an ass, and a Silenus.

Beautifully engraved mirrors, worth minute examination.

Beam from the Galley of Tiberius in Lake Nemi, with long copper nails projecting from it.

Portions of leaden water-pipes with inscriptions on them to regulate the distribution of water, from the aqueduct reservoirs, to public establishments or private houses, according to contract.

The **Observatory** was for many years directed by the learned Father Secchi (died 1878), one of the first astronomers of his day. The entrance is at 7, Via del Caravita. It is furnished with all the latest astronomical instruments. The apparatus for registering the atmospheric pressure, and all other meteorological phenomena, invented by Father Secchi, gained the grand gold prize medal, with a premium of 6000 fr. at the Paris Exhibition, 1867. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory, well supplied with English instruments. The great Equatorial of Merz stands on a pedestal or buttress built of stones from the walls of Servius Tullius on the Aventine.

Standing back from the Corso, a few yards E. of the entrance to the Museum, is the popular Church of

S. Marcello, mentioned as far back as 499, and said to have been founded in 305 by S. Lucina, a Roman matron, on the site of her own house. Gregory XI. gave it to the Servites in 1373, who rebuilt it in 1519 from the designs of *Giac. Sansovino*. The poor façade was added by *Carlo Fontana* in the 18th cent. The interior was restored in 1867, from the designs of *Vespignani*. In the 3rd chapel rt. is the tomb of Card. Weld (1837), who was titular of S. Marcello. The 4th has fine paintings on the roof by *Pierino del Vaga*; in the centre the

Creation of Eve, and on the l. St. Mark and St. John. SS. Matthew and Luke are by *Daniela da Volterra*; the Cross borne by angels, over the altar, was painted by *Luigi Garzi* from P. del Vaga's designs. In this chapel is the tomb of Card. Ercole Consalvi, minister of Pius VII. (1824), and of his brother Andrea (1807). Opposite, unfinished recumbent effigy of Bp. Matteo Griffi (1568). 4th chapel, left, Conversion of St. Paul, by *Federigo Zuccherò*; frescoes on the walls by his brother *Taddeo*. The six busts and mural inscriptions belong to members of the family of Frangipani. To the left of the door, Tomb of Card. Michieli (16th cent.).

Adjoining this Church was the *Catabulum*, a large central conveyance office for parcels and travellers. Maxentius forced St. Marcellus, while Pope, to groom horses in its capacious stables, during which servitude he died, and was buried by Lucina in the cemetery of S. Priscilla. Remains of the building have been found under and near the *Oratorio del Crocifisso*.

Lower down the Corso on the rt. is the Church of

S. M. in Via Lata, built on the remains of the *Septa Julia* (see below), where once, according to tradition, stood St. Paul's 'own hired house.' The Church was founded by Sergius I. in the 8th cent., rebuilt in 1485, and restored in 1662, when the tasteful and effective *front was added by *Pietro da Cortona*, who considered it his masterpiece in architecture. The interior is the work of *Cosimo da Bergamo*, who barbarously cased the Ionic *cippolino* columns of the nave with Sicilian jasper. At the end of the rt. aisle are the tombs of J. G. Drouais, the French painter (1788), and of the learned E. Dodwell (1832). In the l. aisle the poet Ant. Tebaldeo (1537), and Princess Zenaide Bonaparte (1854), daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, Prince of Canino (bust by *Tenerani*). Opposite is a monument to Prince Joseph Napoleon Bonaparte, her eldest son (1865). At the end of each aisle is a good piece of Cosmatesque pavement. At the high altar is a much venerated Madonna.

In the Crypt, supposed to have formed part of St. Paul's house, are some very interesting reliefs, together with a spring of water, which according to the legend sprang up miraculously, to enable St. Paul to baptize his disciples. It is entered by a double staircase from the Portico, or through the Sacristy. At the end of the Crypt are some remains of the *Septa Julia*, a corridor 320 yds. long, built by Agrippa for the Comitia Centuriata. It was divided into seven alleys by rows of pillars, sumptuously decorated with marbles and statues, and named in honour of the deified Julius Caesar. More extensive remains exist beneath the Pal. Doria.

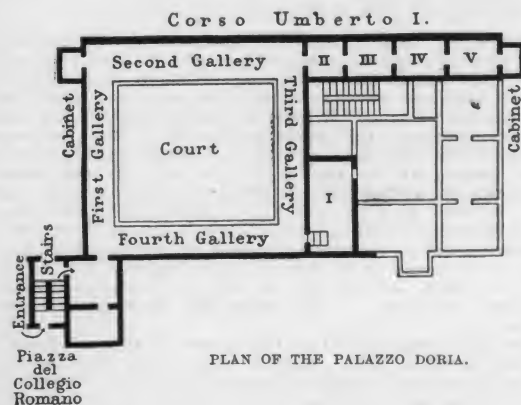
PALAZZO DORIA.—This immense edifice, the most magnificent perhaps of all the Roman palaces, owes its origin to Card. Niccolò Acciapacci, Abp. of Capua (1435), and became later the property of the Dukes of Urbino, and of Card. Fazio Santorio. Under the Pontificate of Sixtus V. it was inhabited by Count Olivares, the 'terrible' Ambassador of Spain. Having become the property of the Doria-Pamphili it was reconstructed by them from the foundations. The side facing the Corso, frittered away into confusing details, is by *Valvasori* (1690); that towards the Collegio Romano by *Pietro da*

Cortona, the vestibule being added by *Borromini*. The whole mass of buildings, covering nearly 16,000 sq. yds., rests on the remains of the *Porticus Septorum* of the time of Agrippa. On the 1st floor is the

***Gallery** (Adm., p. [34]). Entrance from the back, at No. 1a, in the corner of the *Piazza del Collegio Romano*. Having passed up the stairs, knock or ring at a door on the right on the 1st floor. Gratuity of 50 c. on leaving. Catalogue, 1904, 1 fr. Keep on wraps, as the rooms are notoriously cold. There is nothing of note in the Ante-Room.

Entering the First Gallery we keep to the left.

FIRST GALLERY. 71 *Claude Lorrain*: Small landscape with Diana hunting. 72 *Claude Lorrain*: Mercury driving away the cattle of Apollo. 74 *Ann. Caracci*: Nativity. 76 *Claude Lorrain*: *Landscape with a Temple of Apollo. 78 *Ann. Caracci*: Assumption. 80 *Ann. Caracci*:



Flight into Egypt. 86 *Ann. Caracci*: Entombment. 88 *Claude Lorrain*: *Landscape with a Mill. 92 *Claude Lorrain*: *Landscape, introducing the Flight into Egypt.

In a small cabinet on the left is

118 *Velasquez*: *Innocent X., founder of the Panfili family. 'With the exception of a few of Rembrandt's finest likenesses, this painting surpasses all other portraits of the 17th cent.'—*M.*

SECOND GALLERY, with Sculptures, leads to

Room II. (see plan). 120 *Mazzolino*: Massacre of the Innocents. 123 *Garofalo*: Holy Family. 124 *Basaiti*: St. Sebastian. 127 *Garofalo*: Marriage of St. Catharine. 128 *Mazzolino*: Expulsion of the Money-changers.

Room III. 142 *Andrea del Sarto*: Virgin and Children, signed with monogram. 'Probably by a German painter, who copied St. John

with his fur-trimmed mantle from Dürer.'—*M.* 143 *Giulio Romano*: Copy of Raphael's 'Madonna del Passeggio.' 144 *Garofalo*: Holy Family, with Saints. 151 *Bonifazio Veronese*: Holy Family, with two Female Martyrs. 'Most attractive, but ruined by some ignorant picture-cleaner.'—*M.* 153 Young refined woman, in red velvet. 'Feeble Flemish imitation of Leonardo da Vinci.'—*M.* Supposed to represent Juana of Aragon, of whom there is a portrait by Raphael in the Louvre. 158 *School of Michel Angelo*: Holy Family. 159, 163 *Rondinelli*: Virgin and Child. 161 *Garofalo*: Visitation; 'early and beautiful.'—*Cic.* 164 *Andrea Solario*: Christ bearing the Cross.

Room IV. 176 *Brueghel*: Garden of Eden. 189 *Vandyck*: *Portrait of a Widow. 191 *Brueghel*: Creation of Animals. 193 *Quinten Matsys*: Two Money Changers. 194 *Mostaert*: Girl reading. 197 *Brueghel*: Water. 206 *Brueghel*: Earth. 209 *Brueghel*: Air.

Room V. 215 *Teniers*: *Village Feast. 231 *Rubens*: His own Confessor (a friar); 'genuine and early, unusually warm in the flesh tints, with a peculiar cross and disdainful expression.'—*Cic.*

Returning, on the left is the

THIRD GALLERY. 277 *Paris Bordone*: *Mars, Venus, and Cupid; 'a fine decorative picture, splendidly coloured.'—*M.* 290 *Lor. Lotto*: *St. Jerome, in prayer. 291 *Lievens*: Sacrifice of Isaac. 299 *Nicholas Poussin*: Copy of the Nozze Aldobrandini (p. 348). 306 *Annibale Caracci*: St. Mary Magdalen, in a landscape. 315 *G. B. Moroni*: Man holding a large book.

On the left a few steps descend to a large hall, containing good sculptures and some indifferent landscapes. On the rt., part of the table of a Triclinium with handsome arabesques. Three Sarcophagi, with procession of Bacchus, the hunt of Meleager, and the history of Marsyas. Archaic statue of a bearded Dionysus on a round altar with reliefs. Fragment of a Chimaera, found in the ruins of Lorum. Sarcophagus, with reliefs of Diana and Endymion. In the middle of the room, Centaur in rosso and nero antico, discovered in the ruins of Pompey's Villa at Albano (now the Villa Doria).

Returning, on the left is the

FOURTH GALLERY. 380 *Caravaggio*: 'A pretty girl, sitting sorrowfully by some scattered jewels.'—*K.* 384 *Saraceni*: Repose on the Flight. 386 *Titian*: 'Old Man with a white beard, his right hand resting on a table, whereon are a white rose and some jewels; interesting and thoughtfully conceived; not genuine.'—*M.* 387 *Corregio*: Virtue crowned by Fame (glazed). 'Unpleasing boy in the foreground to the right; girl in the foreground to the left. French, latter half of 17th cent.'—*M.* 388 *Titian*: *Daughter of Herodias. 'Very beautiful, but over-cleaned; an early work.'—*K.* 401 *Bonifazio Veronese*: Young Man in a black cap (profile). Of great charm for its grace and simplicity, but almost entirely destroyed by cleaning. 403 *Raphael*: *Andrea Navagero (1528) and Agostino Beazzano (1539), two Venetian Scholars—half length semi-colossal figures in black; generally known as the two lawyers, Baldo and Bartolo. 407 *Paris Bordone*: 'Male portrait, with a sprig of laurel, though his appearance is the very reverse of poetical.'—*M.* 410 *Giorgione*: Old Copy of the Concert (Pitti). 411 *Dosso Dossi*: Dido.

Some of the most valuable sculptures, and a few interesting pictures, have been withdrawn from the public gallery, and are now invisible. Among the paintings are—

Pesellino: Pope Sylvester before Constantine.—The Saint binding a dragon to render it harmless. 'Two small panels of his later period.'—*M. Pisanello*: Nativity of the Virgin.—Marriage of the Virgin, 'probably by *Bartolo di Maestro Fredi*.'—*M. Romanino*: Madonna; 'large, wants cleaning.'—*M.*

Sebastiano del Piombo: 'Portrait of Andrea Doria, with naval emblems. 'No higher specimen can be seen of the union of grand conception, drawing, and powers of hand.'—*K. Spanish School*: 'Portrait of a Boy. *Guercino*: Martyrdom of St. Agnes. *Lorenzo Lotto*: 'Portrait of a man pressing his hand to his heart. Near him, on a column, is a relief of Cupid, standing upon scales.'—*M. Bronzino*: 'Giannettino Doria. 'One of his best portraits.'—*M.*

ROUTE 4.

From the Palazzo Doria to the Ara Coeli, by the Church of the Apostoli, the Piazza di Venezia, the Monument of Victor Emanuel, S. Marco, and the Gesù.

[For Plan of this Route, see p. 20.]

In the Corso, opposite the Pal. Doria, rises the

Palazzo Odescalchi (front entrance on the other side, in the Piazza dei SS. Apostoli). It was built by Card. Fabio Chigi, nephew of Alexander VII., and purchased by Prince Odescalchi, Duke of Bracciano, in 1745. Adjoining it is the *Pal. Salviati*, formerly the seat of the French Academy. The narrow Vicolo del Piombo leads from its S. side into the Piazza degli Apostoli, on the E. side of which is the Church of the

SS. APOSTOLI, said to be one of the Constantinian basilicas, restored by Pelagius I. in the 6th cent. Destroyed by the great earthquake of 1348, it lay in ruins until Martin V. (Colonna) restored it in 1417. The portico, which is the oldest part of the existing structure, was added by Julius II. when Card. della Rovere (1500), from the designs of *Baccio Pontelli*. The church (except this portico) was entirely rebuilt by Clement XI. in 1702. It is dedicated to the Apostles Philip and James the Less. It belongs to the first order of St. Francis, or Minor Conventuals, as did the Convent until it was taken in 1878 for the *Circolo Militare*.

At the S. end of the portico is an antique relief of an Eagle standing within a wreath of oak-leaves, from the Forum of Trajan. Beneath it, a white marble Lion carved by *Bassalutius*. At the

opposite end is a simple monument erected by *Canova* to his early friend and countryman Volpato, the engraver (1807); it represents in relief a seated figure of Friendship weeping before the bust of the deceased.

Interior.—The highly-decorated 2nd Chapel rt. was erected, at an expense of 4000*l.*, by the banker Agostino Chiaveri (1857). On a pier in front is the monument of Maria Clementina Sobiesky (1745), wife of the first Pretender. Her body lies in St. Peter's. 3rd Chapel, St. Anthony, by *Benedetto Luti*. In the large chapel at the end of the rt. aisle are eight handsome spirally fluted columns of *marmo Lesbio* from the Church of Pelagius. In the Choir on the l. is a good sepulchral *Monument raised by Sixtus IV. to his nephew Card. Pietro Riario (1474); and opposite to it those of Giraud Ansedun (1505), and of Card. Raphael Riario (1520). Over the high altar is the Martyrdom of the Apostles Philip and James, whose remains lie beneath it, by *Domenico Muratori*: it is one of the largest altarpieces in Rome, and is painted on the wall. Over the door in the l. aisle which leads into the sacristy is a *Monument to Clement XIV. by *Canova*, executed in his 25th year, and one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the Pope, with figures of Temperance and Meekness. Clement XIV. was a Minor Conventual.

In the Cloisters are several monuments, removed for the most part from the older church, including a recumbent effigy of Michel Angelo, who died in this parish on the 17th Feb. 1564, and who was buried here before his remains were removed clandestinely to S. Croce in Florence. There are two to the memory of Card. Bessarion (1466-1473), the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe: born at Trebizond, he attached himself to the Roman Church, and became bishop of Tusculum in 1466. He raised one of these memorials during his lifetime, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, when his remains were brought here. Further on is the grave of Clement XIV., whose remains were removed here from St. Peter's in 1804. In the centre of the cloister there was a large ancient marble vase, known in mediaeval documents as the *Caliz marmoreus*. This curious landmark, which stood in the atrium of the primitive basilica, has been removed to the *Museo Nazionale delle Terme*.

In the Piazza Pilotta, to the N., is the

Palazzo Muti-Papazurri (now *Balafra*), for many years the residence of the Pretender Charles Edward, who died here in 1788. It stands on the site of the headquarters of the Roman Vigiles.

S. of the Church of the SS. Apostoli stands the *Pal. Colonna* (Rte. 19). Passing it on the left, and crossing the *Via Nazionale*, on the left is the *Pal. Valentini*, below which are some substructions belonging to the Temple of Trajan, erected by Hadrian to his great predecessor. The Palace is now the seat of the Prefect, or Governor of the province of Rome. At the W. end of the Corso is the

Palazzo Bonaparte, built in 1660 from the designs of *Giov. Ant. de' Rossi*. It was once the property of Madame Lætitia, mother of Napoleon, who died here in 1836. It contains some portraits of members of the

Imperial family, and interesting Chinese tapestries. The Piazza di Venezia is the centre of the tramway system. On the right is the

***Palazzo di Venezia**, the ancient palace of the republic of Venice, which gives its name to the Piazza, built in 1455 by Paul II., a Venetian, from the designs of *Meo del Caprino* and *Giacomo da Pietrasanta*. The materials were taken from ancient edifices, called at the time *Petraie* or stone quarries. Its battlemented walls give it the air of a feudal fortress. On the fall of the Republic of Venice it passed to the Emperor of Austria, and is now the residence of the Austrian ambassador to the Pope. Picturesque Court, with good view of S. Marco.

To the S. rises the great **Monument to Victor Emanuel II.**, the design of which was thrown open to international competition, and won by Count *Sacconi*. It consists of an immense platform 78 ft. above the level of the Piazza di Venezia, surmounted by a colossal equestrian Statue, and approached by imposing flights of stairs, ornamented with statuary, columns, and fountains. In the background is a curved colonnade, which conceals the Church of the Ara Coeli. The entire structure is built of *Pietra di Botticino*, from quarries near Brescia. When finished the total cost will probably have exceeded 1,000,000*l.* On the left is the

***Tomb of Bibulus**, one of the few remaining monuments of Republican Rome. It is a quadrangular monument of travertine, having four Doric pilasters with Attic bases, surmounted by an Ionic entablature. In the centre is a niche, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (*SENATUS CONSULTO POPULIQUE JUVSV*) to erect on it the sepulchre of C. Publicius Bibulus, the plebeian aedile, and his posterity, *HONORIS VIRTUTISQUE CAUSSA*. This tomb dates from the first cent. B.C.

We now turn W. into a small Piazza planted as a garden, on the N. side of which, enclosed within the Pal. di Venezia, is the ancient and interesting Basilica of

S. Marco, said to have been founded by Pope St. Mark in 837, and dedicated by him to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the Palazzo di Venezia, rebuilt the Church entirely, except the tribune and the Tower. The handsome façade and portico in the style of the Renaissance were then added, from the designs of *Giuliano da Majano*. Over the great door is a relief of St. Mark the Evangelist; and there are some Roman and Christian inscriptions, architectural fragments, and a well-mouth from the Catacombs, in the vestibule. The interior has a nave and aisles separated by 20 pilasters, having in front as many columns cased in jasper. The wooden ceiling of rosettes on square light-blue panels is the best in Rome, and the remains of old pavement are very beautiful.

1st altar rt., Resurrection, by *Palma Giovane*. Tomb of Card. Fr. Pisano (1570). 3rd, Adoration of the Magi, by *C. Maratta*. Further on to the rt. is a monument to Leonardo Pesaro of Venice, aged 16, by *Canova* (1796). There are many other tombs of Venetians who died at Rome. At the end of the rt. aisle, over the altar, *Pope St. Mark, early *Venetian School*.

The MOSAICS (827-844) of the tribune 'with all their splendour

exhibit the utmost poverty of expression.'—*K.* They represent our Saviour with three Saints on either side, one of whom, Gregory IV., holds the church in his hand; below, the Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem; on the face of the arch the emblems of the Evangelists and figures of SS. Peter and Paul. The execution is especially rude and of true Byzantine rigidity. In the Choir on the rt. is a handsome Candle-bearer of *breccia corallina*. By the steps at the end of the l. aisle, Tomb of two bishops of the Capranica family (1476).

SACRISTY.—Marble altar-piece, partly by *Mino da Fiesole*, with relief of Jacob bringing food to Isaac, and Abraham before Melchisedek. 3rd left, Miracle of St. Dominic. 2nd left, good relief of a Bishop giving alms, by *Antonio d'Este*.

To the rt. of the portico is the Oratory of **S. M. in S. Marco**, with a handsomely inlaid altar of 1699. To the l. in the Piazzetta is a mutilated colossal bust of the so-called *Madonna Lucrezia* (an ancient Isis), who carried on imaginary conversations with the Abbate Luigi in his niche near the Pal. Vidoni, now destroyed. Passing it, and turning to the rt., we soon reach the *Corso Vitt. Emanuele*, and turn l. into the *Piazza del Gesù*. Here, immediately on the rt., stands the vast

Palazzo Altieri, built by Card. Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of *Giov. Antonio dei Rossi*. It was formerly celebrated for its fine library, rich in MSS. and other collections. There are some good reliefs in stucco in the state apartments. The statues and busts which decorate the staircase were partly discovered in digging for the foundations of the Palace, partly inherited by the family from the Paluzzi-Albertoni. Among them is a trophy from the Temple of Neptune, and a colossal finger, supposed to belong to the fragments in the Court of the Pal. dei Conservatori. Immediately opposite stands the

Gesù, begun in 1575 by Card. Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by *Giacomo della Porta*. The interior is rich in marbles and gilding. The frescoes of the cupola, tribune, and roof of the nave are by *Baciccio*, and are good specimens of their extravagant style. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The CHAPEL OF S. IGNAZIO, in the l. transept, was designed by *Padre Pozzi*, and is brilliantly decorated with lapis lazuli and gilded bronze. The globe of lapis lazuli high above the altar is said to be solid, but is probably made up of pieces. Behind the picture is a silver-plated statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The allegorical marble groups at the sides, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Legros*. On the l. of the high altar is a monument of Card. Bellarmine, the celebrated controversialist, with reliefs of Religion and Wisdom. On the 31st of Dec., a solemn *Te Deum* is sung in this Church for the blessings received during the year about to close. During Advent and Lent sermons are preached at 11 A.M. The adjoining College, formerly the headquarters of the Jesuits, and the residence of their general, is occupied by Government offices. Its celebrated Library has gone to the Biblioteca Vitt. Emanuele (Rte. 3).

The broad *Corso Vitt. Emanuele* leads W. from the Gesù to St. Peter's by the Ponte S. Angelo (Rte. 17). Turning S.E. we follow the [Rome.]
p

Via di Ara Coeli towards the Capitol. From No. 1 are entered the ROOMS OF ST. IGNATIUS LOYOLA, in which various relics of the Saint are shown. Nearly opposite is the *Pal. Bolognetti*.

We next pass a fountain on the left. Standing back from it is the Church of

SS. Venanzio ed Ansovino, known in the 13th cent. as *S. Giov. Battista in Mercatello*, from its vicinity to the principal Market, afterwards transferred to the Piazza Navona. In 1541 it was given to a College of Catechists, from whom it passed to the Basilian Monks of Grotta Ferrata, and was finally ceded in 1674 to a Brotherhood from Camerino, who dedicated it to their patron Saints. The arms of that city (three Chambers) are over the side door. Against the 2nd pier on the l. is a small Cosmatesque tabernacle. Festa, 13 March and 18 May.

[The Via Margana (2nd on the rt.) leads to the Porticus of Octavia and the Tiber (Rte. 24). At a tavern, a few yds. on the rt., is a doorway made up of some beautiful fragments of a classical building, in the manner of the House of Crescentius (Rte. 24).]

We next pass on the l. the Church of the *Beata Rita*, mentioned in 1004 under the title of *S. Biagio*. Alexander VII. gave it to Mons. Giuseppe Cruciani of Cascia, who dedicated the church to the beatified Rita of that town. Festa, 22 May. On the right is the *Palazzo Massimo*, in which is a marble statue, by *Tenerani*, of Count Rossi, assassinated in 1848.

In front rises the Capitoline Hill (Rte. 5); on the l. an imposing flight of 124 MARBLE STEPS, renewed in 1888, leads to the Church of the *Ara Coeli*. The original staircase was erected from the ruins of the Temple of the Sun on the Quirinal. Half-way up on the l. is a curious panel with reliefs of animals taken from the screen which enclosed some 8th or 9th cent. Chancel. An inscription on the l. of the entrance to the Church states that the steps were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. The absence of the Pope at Avignon explains the necessity of private enterprise. Before the central door lies buried *Flavio Biondo*, of Forlì, one of the earliest writers on Roman antiquities in the 15th cent. The Church of

***S. M. IN ARA COELI** (150 ft.) is at least as old as the 6th cent., as it was dedicated by St. Gregory the Great as *Sancta Maria in Capitolio*. The unfinished façade of brickwork is more recent, and was formerly decorated with mosaics; the fragments of Gothic which it retains in the pointed windows and cornices are of the 14th cent.

Its present name dates only from the 14th cent., and is derived from an altar erected by Augustus to commemorate the prophecy of the Cumaean Sibyl respecting the coming of our Saviour. The altar bears the inscription *Ara primogeniti Dei*, and is preserved within the altar of the isolated chapel in the l. transept. The Church and Convent belonged to the Benedictines until 1250, when Innocent IV. transferred them to the Reformed Franciscans (*Minori Osservanti*). The Convent, formerly a palace of the popes, erected by Paul II., was destroyed in 1885-86, to make room for the monument of Victor Emanuel II.

The INTERIOR has a nave and aisles separated by 22 columns of

different sizes and materials, taken from various ancient buildings. Eighteen are of Egyptian granite, two of fluted white marble, and two of cipollino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on plinths of unequal height. On the third column l. is engraved, in letters of the Imperial period—A CVBICVLO AVGVSTORVM, indicating that it was brought to Rome under the care of a servant of the Emperor.

The PAVEMENT is of Cosmatesque mosaic and white marble, containing some rare varieties of green or opHITE porphyry. It has many slab-tombs, having barely legible inscriptions, but interesting from their mediaeval costumes. The Ara Coeli, like other Franciscan Churches, was a favourite place of interment for the local or Capitoline nobility.

The rich coffered and gilded CEILING (1575) was executed in commemoration of the victory of Lepanto (1571).

To the l. of the central door is the Tomb of the astronomer, Lodovico Grato (1531), with a Statue of Christ, by *Sansovino*; to the rt., *Tomb of Card. Louis d'Albert (1465). Set up on end against a pier is the slab-tomb of Giov. Crivelli, Archdeacon of Aquileia, by *Donatello* (1432).

Right Aisle.—1st Chapel, *frescoes by *Pinturicchio*, illustrating the life of his patron S. Bernardino of Siena, full of expression and individual life, restored by *Camuccini*. On the rt., the Saint assuming the habit; his Preaching; his Vision of Christ crucified. Left, in the lunette, his Penitence in the desert; below, his Death. Over the altar, the Saint in glory, with SS. Louis and Anthony. On the roof the Evangelists, by *Francesco da Città di Castello*. 'The backgrounds are of great beauty and variety.'—K. 'Here Pinturicchio shows himself a landscape painter of the first rank.'—M. Border of Roman battle scenes, and heads of Emperors, in relief. Beautiful pavement. In the aisle is a sitting statue of Gregory XIII. 5th Chapel: St. Matthew, by *Muziano*. 7th: two very rare columns of *porfido verde*. Within the side doorway, Tomb of the Marchese di Saluzzo (1529), a General of Francis I.; monument to Pietro di Vicenza (1504). Outside the Church, over the doorway, is a mosaic of the 14th cent. (Virgin and Child with two angels).

Right Transept.—The floor of Cosmatesque Mosaic is very beautiful. Against the l. wall of the principal Chapel is the *Gothic monument of Luca Savelli (1266), father of Pope Honorius IV., and his son Pandolfo (1306), by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base is formed by a pagan sarcophagus covered with Bacchanalian reliefs, flowers, fruit, and animals. Opposite is another tomb of the Savelli family, upon which lies the effigy of the Pontiff himself (1287), removed here by Paul III. from his monument which stood in the old basilica of St. Peter.

Further on, in the corner Chapel, concealed behind a picture, is an old mosaic of the Madonna with SS. Francis and Nicholas, the former presenting a senator.

The two Gothic *ambones, by *Laurentius* and *Jacobus Cosmas*, are covered with mosaic work of extraordinary beauty. On the pier above the Gospel Ambo (on the left) is the effigy of Catharine Queen of Bosnia, who died at Rome in 1478, having previously made over her kingdom, overrun by the Turks, to Sixtus V.

In the choir, l. of the high altar, is the *Tomb of Card. Giambattista Savelli (1498), of the school of *Sansovino*. The celebrated Madonna da Foligno, which stood over the high altar in this Church, was removed to the Convent of the Contesse at Foligno in 1565. Its place is now occupied by a miraculous Virgin, attributed to St. Luke.

The insulated **Octagonal Chapel**, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, and encloses the original *Ara primogeniti Dei*. The urn of red porphyry, beneath the altar, once contained her body. The present chapel was erected after 1798 and is adorned with eight handsome columns of *broccatellone*.

Left Transept.—Cosmatesque *Monument of Card. Matteo di Acquasparta, general of the Franciscans (1302), praised by Dante for the moderation with which he administered the rules of his order. Colossal sitting statue of Leo X.

Sacristy.—Here is preserved a celebrated miracle-working figure of the infant Saviour, called the **SANTISSIMO BAMBINO**, whose powers in curing the sick have given it extraordinary popularity. It was said at one time to receive more fees than any physician in Rome. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and that it was painted by St. Luke while the pilgrim was sleeping over his work. In the early part of 1849 the Republican triumvirate made the monks a present of the Pope's state coach for the use of the *Bambino*; but after the return of his Holiness the gorgeous vehicle was taken from them, and the *Bambino* again resumed the old brown coach in which for many years it had been accustomed to pay its visits to the sick. The Festival of the Bambino, which continues from Christmas-day to the Epiphany, is attended by crowds of peasantry. The 2nd Chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity in the sacred Manger (*Presepe*) is represented by figures as large as life. A Stage is also erected in the nave opposite the Chapel, on which children recite verses, in dramatic commemoration of the Advent of our Saviour. Outside this Chapel is a sitting statue of Paul III. In the 5th Chapel left is the tomb of Filippo della Valle (1506), with those of other members of the same illustrious family.

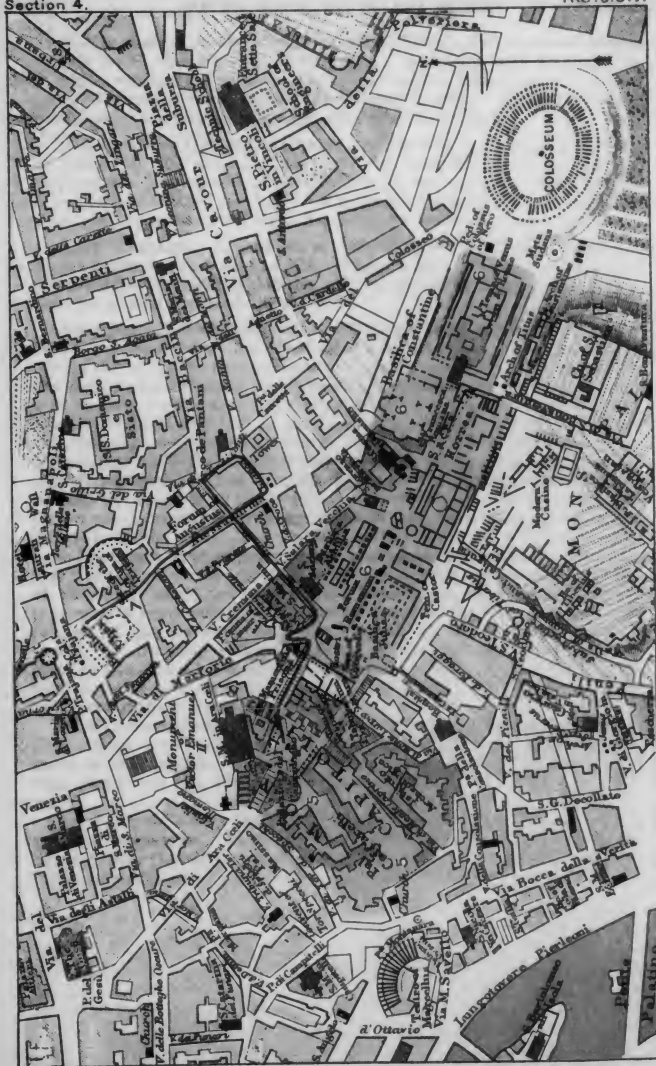
This Church has a peculiar interest from its connection with Gibbon. It was here, 'on the 15th of Oct., 1764,' as he 'sat musing amidst the ruins of the Capitol, while the friars were singing vespers, that the idea of writing the *Decline and Fall of the City* first started to his mind.'

In the middle ages the Church was used as a place of meeting for political assemblies. It stands upon the site of the *Temple of Juno Moneta* (the Adviser), which afterwards became the mint of Rome (*Officina monetæ*). Hence our word *money*.



Section 4.

Rte. 5.6.7.



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The City.] ROUTE 5.—THE CAPITOLINE HILL.

37

ROUTE 5.

The Capitol, and its Museums.—Panoramic View of Rome from the Tower.

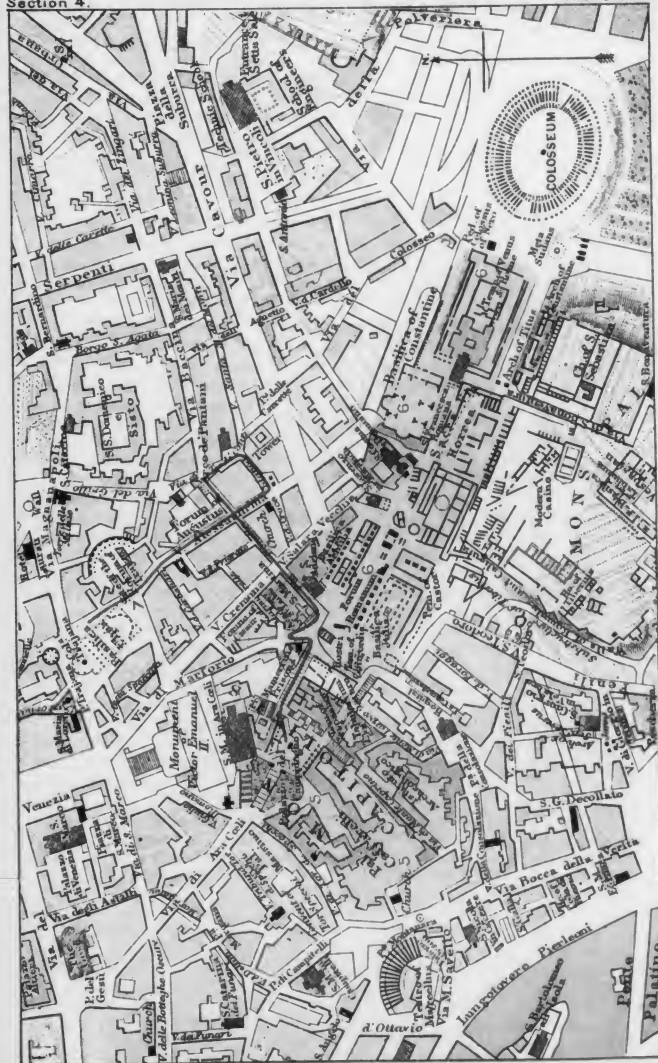
[Omn., p. [28], 20, 25; Tram to Piazza Venezia.]

THE CAPITOLINE HILL.

With the exception of the Tabularium, a relic of antiquity which belongs equally to the Capitol and the Forum, the ancient remains of the Capitoline Hill are few and inconsiderable. The hill is divided naturally into two heights, of unequal size, and an intermediate depressed space (98 ft.), now occupied by the *Piazza del Campidoglio*. The N. height or *Arx* (164 ft.) is crowned with the Church of the *Ara Coeli*; the lesser height or *Capitolium* (156 ft.), on which stands the *Pal. Caffarelli*, extends S.W. in the direction of the Tiber. The entire hill was anciently called *Mons Saturnius*, and was believed to have been the site of a city of *Saturnia*, by Virgil, and the antiquaries and historians of the Augustan age. It was also called in poetical language *Mons Tarpeius*, in allusion to the story of *Tarpeia*. When attacked by the Sabines, Romulus fortified the top of the Capitoline, which he entrusted to the care of *Tarpeius*. But his daughter *Tarpeia*, dazzled by the golden bracelets of the Sabines, promised to betray the hill to them, 'if they would give her what they wore on their left arms.' Her offer was accepted. In the night-time she opened a gate and let in the enemy, but when she claimed her reward they threw upon her their shields, and thus crushed her to death. Thus was explained the later custom of hurling traitors from the *Tarpeian rock*. The hill formed a natural fortress, and became the citadel, or *arx*, of Rome, into which the garrison retired when the city was taken by the Gauls. The most sacred spot upon the *Arx* was the *Auguraculum*, where the Augurs observed the heavens for signs of the divine will; and here probably was the termination of the *Sacra Via*.

The name *Capitolium* was originally applied especially to the S. eminence, the site of the great Capitoline Temple of Jupiter Optimus Maximus. The depression, now *Piazza del Campidoglio*, lying between the *Capitolium* and the *Arx*, is described by ancient writers as lying between two groves, and containing the traditional *Asylum* of Romulus, to which fugitives were invited, to people his new city. 'The whole Capitoline Hill, including the *Capitolium*, the *Arx*, and the *Asylum*, was already, before the formation of the Servian circuit, surrounded with a complete wall of its own, and was incorporated as a link in the chain of forts which were united by the wall of Servius.'—*M.* Portions of this surrounding wall may be seen from the foot of the cliff at the end of the *Vicolo della Rupe Tarpea*, beside the carriage-road ascending to the Capitol, and above the *Mamertine Prison*.

In the middle ages the Capitoline Hill, except for brief periods of resuscitation, was neglected. The N. eminence contained the Church and Convent of *Ara Coeli*. The S. eminence was called the *Monte Caprino*, from the goats which browsed upon it. In the twelfth



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ROUTE 5.

The Capitol, and its Museums.—Panoramic View of Rome from the Tower.

[Omn., p. [28], 20, 25; Tram to Piazza Venezia.]

THE CAPITOLINE HILL.

With the exception of the Tabularium, a relic of antiquity which belongs equally to the Capitol and the Forum, the ancient remains of the Capitoline Hill are few and inconsiderable. The hill is divided naturally into two heights, of unequal size, and an intermediate depressed space (98 ft.), now occupied by the *Piazza del Campidoglio*. The N. height or *Arx* (164 ft.) is crowned with the Church of the *Ara Coeli*; the lesser height or *Capitolium* (156 ft.), on which stands the *Pal. Caffarelli*, extends S.W. in the direction of the Tiber. The entire hill was anciently called *Mons Saturnius*, and was believed to have been the site of a city of Saturnia, by Virgil, and the antiquaries and historians of the Augustan age. It was also called in poetical language *Mons Tarpeius*, in allusion to the story of Tarpeia. When attacked by the Sabines, Romulus fortified the top of the Capitoline, which he entrusted to the care of Tarpeius. But his daughter Tarpeia, dazzled by the golden bracelets of the Sabines, promised to betray the hill to them, 'if they would give her what they wore on their left arms.' Her offer was accepted. In the night-time she opened a gate and let in the enemy, but when she claimed her reward they threw upon her their shields, and thus crushed her to death. Thus was explained the later custom of hurling traitors from the Tarpeian rock. The hill formed a natural fortress, and became the citadel, or *arx*, of Rome, into which the garrison retired when the city was taken by the Gauls. The most sacred spot upon the Arx was the *Auguraculum*, where the Augurs observed the heavens for signs of the divine will; and here probably was the termination of the *Sacra Via*.

The name *Capitolium* was originally applied especially to the S. eminence, the site of the great Capitoline Temple of Jupiter Optimus Maximus. The depression, now *Piazza del Campidoglio*, lying between the Capitolium and the Arx, is described by ancient writers as lying between two groves, and containing the traditional *Asylum* of Romulus, to which fugitives were invited, to people his new city. 'The whole Capitoline Hill, including the *Capitolium*, the *Arx*, and the *Asylum*, was already, before the formation of the Servian circuit, surrounded with a complete wall of its own, and was incorporated as a link in the chain of forts which were united by the wall of Servius.'—*M.* Portions of this surrounding wall may be seen from the foot of the cliff at the end of the *Vicolo della Rupe Tarpeia*, beside the carriage-road ascending to the Capitol, and above the Mamertine Prison.

In the middle ages the Capitoline Hill, except for brief periods of resuscitation, was neglected. The N. eminence contained the Church and Convent of *Ara Coeli*. The S. eminence was called the *Monte Caprino*, from the goats which browsed upon it. In the twelfth

century a house was built upon the central portion for the municipal Senate. This was afterwards the home of the Senator, or chief magistrate, and was used by Cola di Rienzo for that purpose. In 1341 Petrarch was crowned Poet Laureate in that house. That building having been injured by fire, Boniface IX. restored it in 1389.

The Palaces which now cover on three sides the central part of the Capitoline Hill, or

Piazza del Campidoglio, were reconstructed in the 16th and 17th cent. from the designs of *Michel Angelo*. The effect as we approach from the Piazza d'Ara Coeli is imposing. The carriage ascent on the rt., ornamented with flower-beds and shrubs, was finished in 1873. To make room for it, a fine old house, begun by Michel Angelo, was pulled down and its frescoes removed to the Pinacoteca Capitolina. The columns and architrave which formed the entrance to its court have been built up into the first floor of a house at the corner of the drive. Some fragments of walls were then brought to light (visible on the l.), along with a few architectural remains supposed to belong to the *Aedes Jovis Vejovis*. The road winds past the gates of the *Pal. Caffarelli*, built by *Giorgio Canonica* (1580), and now the residence of the German ambassador.

The staircase (*Cordonata*) was opened in 1536, on the occasion of the entrance of the Emp. Charles V. At its foot are copies in grey marble of the two Egyptian lions that were brought here by Pius IV. from the Temple of Isis, the originals of which are in the Museum (see below). Half-way up on the l. is a Bronze Statue of Cola di Rienzo, on a pedestal of architectural scraps, by *Masini*. Rienzo was killed by the mob near this spot. Near the top two wolves are kept in a caged den, to commemorate the legendary origin of Rome. At the summit, right and left, are colossal Statues, in marble, of **Castor and Pollux** standing beside their horses: they were found in the Ghetto, close to the Theatre of Balbus, in 1556. Beside them, right and left, are the marble sculptures misnamed **Trophies of Marius**, which once stood in the Nymphaeum of Alexander Severus. They bear a quarry mark, showing that the block of Greek marble of which they were formed was sent to Rome in the reign of Domitian.—*M.* Next, right and left, are the Statues of Constantine and his son Constans, found in his baths on the Quirinal. On the extreme rt. is the **Milliarium**, or milestone, which is supposed to have marked the first mile on the Via Appia. It was found in 1584 in the Vigna Naro, a short distance beyond the Porta S. Sebastiano, and bears the names of Vespasian and Nerva. On the extreme left is the 7th milestone on the same road, brought here from the Pal. Giustiniani. In the centre of the piazza is a

***Bronze equestrian Statue** of **MARCUS AURELIUS**. In the Middle Ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. There is great uncertainty as to the spot where it originally stood. In the Middle Ages it formed part of a Collection of Bronzes in the *Campus* by the Lateran, together with the Wolf, the Hand, the Globe, and other famous objects now in the Pal. dei Conservatori. It was removed to its present position by Paul III. in 1538. The upper plinth of the pedestal is formed of part of the architrave of the Temple of Castor, in the Forum. 'This is one of the few

ancient equestrian statues in bronze which have been preserved, and though of a late date, when artistic genius was not to be expected in Rome, it is yet a bold and in some aspects an effective piece of sculpture.—*A. S. M.* It was originally gilt, as may be seen from the traces of gold on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse '*Cammina*' (Go on), and declared that its action was full of life. While the statue stood in front of the Lateran, in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune.

On the W. (rt.) of the Piazza is the Palace of the Conservators (see below); on the E. (l.) the Capitoline Museum (p. 47); and the central building, on the S., is the Palace of the Senator (p. 56).

THE PALACE OF THE CONSERVATORS.

(Adm., p. [34].)

Court.—Under the arcade, on the rt. is a colossal Statue of Julius Caesar; on the l. Augustus, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In the court on the l. are seven marble pedestals, sculptured with personifications of Roman provinces, and three slabs with trophies of arms, belonging originally to the Temple of Neptune. On one of them is a colossal marble head commonly called that of Domitian.

On the right side of the Court is a massive marble pedestal on which had stood the cinerary urn of Agrippina, wife of Germanicus, discovered near the Mausoleum of Augustus, and inscribed—*OSSA—AGRIPPINAE M. AGRIPPAE F—DIVI AUG. NEPTIS VXORIS—GERMANICI CAESARIS—MATRIS C. CAESARIS AUG—GERMANICI PRINCIPIS*. The inscription is of the time of Caligula. A cavity cut in it served as the standard measure for grain—*Rugitella de Grano*, as it is styled in Gothic letters—in the Middle Ages. Below is a punning allusion to the bread which Agrippina denied herself in her life, and for the measurement of which her tomb had been used.—*L.* Close by are the feet and hands of a colossal statue.

On the further (W.) side of the Court, a Statue of Roma; on the pedestal is attached the keystone of an Arch of Trajan, with a relief of a captured province, probably Dacia. Right and left are two captive barbarian kings, in *bigio morato*.

Staircase.—Opposite the steps, before ascending, is Michel Angelo's restoration of the Duilian Column, with a *Fragment of the ancient inscription on the pedestal, relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492. It was discovered in 1565 near the arch of Sept. Severus. At the window is a sitting Statue of Charles of Anjou, as Senator of Rome, in the 13th cent. The walls of the stairs have ancient inscriptions, mostly found on the Esquiline and Viminal.

In the centre of the first landing-place is a draped torso in porphyry surmounting a pedestal, inscribed in the front with a dedication to Hadrian by the *Magistri Vicorum Urbis* of the 14 regiones of Rome; on two sides are the names of the 1st, 10th, 12th, 13th and 14th regiones, with their respective streets.

Of the four large *reliefs on the walls three represent events in the life of Marcus Aurelius, and are interesting as showing several monuments of Rome as they existed during his reign; they were found near the Church of S. Martina. Of these, 42 shows Marcus Aurelius granting peace to barbarians. 43 His triumphal entry into Rome. 44 Sacrificing before a Temple of Jupiter. The fourth relief, 41, was found in 1594, in the Piazza Sciarra, with other remains of the Arch of Claudius. It represents Claudius (the head wrongly restored as Marcus Aurelius) presented with the globe of power by Roma.

On the 2nd flight (to the l.) is an interesting small relief of Mettius Curtius leaping into the gulf, found near the spot where the event is supposed to have occurred.

At the head of the stairs is a large *relief representing a harangue (adlocutio) by Marcus Aurelius, from the arch dedicated to that Emperor which once stood in the Corso. In the corners are four standard measures for oil and wine. They bear the arms of the Caetani family, and date from the 14th cent.

Facing the top of the staircase is the entrance to

Room I. Aula Grande, painted in fresco by *Cav. d'Arpino*. On the right wall over the windows, Rape of the Sabines; left, Horatii and Curiatii; opposite, Numa Pompilius sacrificing with the Vestals; left, Battle between Tullus Hostilius and the army of Veii; right, Foundation of Rome; exit wall, Finding of Romulus and Remus. Marble statue of Urban VIII., by *Bernini*; bronze of Innocent X., by *Algardi*.

Room II. In the centre, the celebrated *WOLF OF THE CAPITOL, one of the most interesting relics of the early art of Italy.

And thou, the thunder-stricken nurse of Rome!
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,
Scorch'd by the Roman Jove's ethereal dart,
And thy limbs black with lightning—dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?

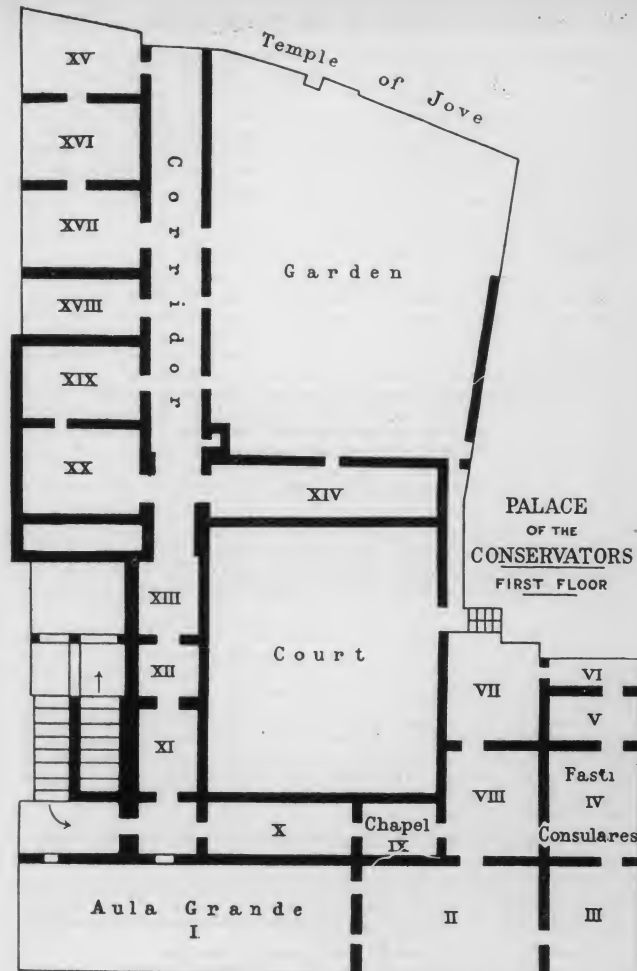
—*Childe Harold*.

There is now no question that this is an example of early Roman sculpture of about 500 B.C. It was in the Bronze Collection at the Lateran in the 9th cent., and it was removed to the Capitol in 1471.

This is the bronze which ancient writers saw on the Capitol:—
'Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus lupinis inhiantem fuisse meministis.'—(Cicero, *Cat.* iii. 8.) Compare also Virgil:—

Geminis huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere lingua.—*Aeneid*, viii. 631.

The twins Romulus and Remus are a comparatively modern addition, for which there was no necessity, as the she-wolf alone was a familiar figure in Roman art.



Paintings by *Laureti*: Mucius Scaevola burning his right hand before Porsenna; Battle of Lake Regillus; Brutus condemning his two sons to death; Horatius Cocles on the Sublician bridge. Statues of celebrated Roman generals in modern times: Marcantonio Colonna, who fought the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Carlo Barberini, brother of Urban VIII.; and Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders.

ROOM III. Frescoes by *Laureti*, with subjects taken from the wars with the Cimbri. Front of a sarcophagus, representing the gate of Hades ajar with two genii on each side (4th cent.). S. Francesca Romana, by *Romanelli*; Dead Christ, by *Cosimo Piazza*.

ROOM IV. SALA DEI FASTI, containing the celebrated **Fasti Triumphales et Consulares*, found in 1547, and much mutilated. They give the names of the consuls and other public magistrates from B.C. 508 to A.D. 354. They have been edited by Mommsen, in the *Corpus Inscriptionum Latinarum*, I., p. 415, fol. The *Fasti* from Cæsar to Diocletian have been edited by J. Klein, 1891. Also by Bartolomeo Borghesi and Wilhelm Henzen, whose portrait busts ornament this hall. These interesting tablets were arranged by Panvinio, Michel Angelo having designed the architectural decorations in which they are framed; some additional fragments were added between 1816 and 1828. *Mosaic pavement found below the Via Nazionale, at the S.E. angle of the Pal. Colonna, in 1879. 15th cent. frescoes of the Umbrian School.

ROOM V. Further wall: marble head of Medusa, by *Bernini*. Left wall, bust of Michel Angelo, with head of bronze; above, two bronze ducks (gardens of Sallust); small bronze head of Isis in the form of a jug; right wall, a Holy Family copied from Raphael by *Giulio Romano*.

ROOM VI. SALA GARIBALDI, with several relics of the General, including a terra-cotta bust, various memorial wreaths, the shield he received from Sicily, the blanket on which he was carried wounded from the field of Aspromonte, and his telescope.

ROOM VII. Frieze in fresco by *Daniele da Volterra*, representing events in the life of Scipio Africanus. The walls are hung with faded tapestry, made in the hospital of S. Michele from the designs of Rubens and Poussin. (Romulus and Remus, the Vestal Tuccia proving her innocence by collecting water from the Tiber in a sieve, and the Schoolmaster of Falerii.)

ROOM VIII. Frescoes of subjects from the Punic wars, by *Bonfigli*. Inlaid cabinets.

ROOM IX. Chapel. Fresco of the Virgin and Child, with adoring angels, perhaps by *l'Ingegno*. Evangelists, by *M. A. Caravaggio*. SS. Cecilia, Alexis, Eustace, and B. Ludovica Albertoni, by *Romanelli*.

ROOM X. Porcelain, chiefly small figures in groups.

We have now returned to the top of the stairs. On our rt. (left from the stairs) are

ROOMS XI., XII., XIII. Three small rooms, inscribed with the names of municipal dignitaries, from 1540 to the present time. On the

rt., near the window of Room XIII. is a Tazza for a fountain, in the Greek style, as a pedestal supported by four greyhounds (Gardens of Maecenas).

ROOM XIV. On the rt., SALA DEGLI ORTI LAMIANI, with marbles found in the Lamian Gardens, on the Esquiline.

In the corner on the l., 2 *Sepulchral cippus of Q. Sulpicius Maximus, a precocious scholar, under 12 years of age, who on Sept. 14, A.D. 95, won the prize for Greek poetry against 52 competitors, in the third celebration of the *Agon Capitolinus*, instituted by Domitian, in A.D. 86. His fine composition, the subject of which is 'How Jupiter reproached the Sun for entrusting his chariot to Phaeton,' is engraved in 43 lines on each side of his portrait Statue (Porta Salaria).

*In the centre, *Venus Anadyomene. The attributes, e.g., the vase and drapery at her rt. side, justify the name of Venus, commonly given to this statue. The sculptor has, perhaps, followed too closely the living model who stood to him, instead of reproducing the type of the goddess handed down from Greek art; but that was to be expected in the 1st cent. B.C., when this statue was executed, and when artists sought to freshen the old types by a direct study from living models. The result does not suggest a goddess, and that is the reason why such names as Rhodopis and Atalanta have been proposed. But the statue is interesting, most of all, as an illustration of this style of Greek sculpture in Rome.

End wall, *Half-figure of Commodus, as Hercules. The bust was supported by two Amazons (one of them is lost), bearing an Amazonian shield (*pelta*) above a globe. On each side, Half-figures of Tritons. Two Portrait heads. Old woman carrying a lamb. Old fisherman.

*Girl seated and looking down; the ease of her attitude, the type of head, and the rendering of the drapery, where it is not modern restoration, recall Greek work of the 4th cent. B.C.; in any case it is a graceful statue.

Returning into the corridor a door on the rt. leads into the GARDEN. On the further wall have been placed fragments of the *Pianta Capitolina*, the ground-plan of Rome engraved on marble by order of Septimius Severus and Caracalla, whose names are on one of the slabs. Most of these pieces were found in the time of Paul III., behind SS. Cosma e Damiano, on a wall which had formed part of the *Forum Pacis*. Other pieces have since been found in the wall of a stable in the Via Giulia, and elsewhere. As in all ancient maps, the South is at the top and North at the bottom. See p. 87.

On the rt. (E.) is a dog in *verde ranocchia*, one of two which stood at the gate of the gardens of Maecenas.

On grass plot wild boar and a panther. In a fountain basin is a *lion attacking a horse, bold in conception; the restorations by Michel Angelo. Behind this, the West end of the garden is the limit of the platform of the great Capitoline temple of Jupiter; some parts of its columns are visible in the East wall of the *Palazzo Caffarelli*, the residence of the German Embassy.

Returning into the corridor, on the l. is a Priest's boy bearing a pig for sacrifice, or perhaps an actor holding a "learned pig"; further on, two statues of Roman magistrates represented as presiding at the

games in the Circus, and giving the signal for the race to start by throwing the handkerchief. On the rt., Tombstone of Caius Julius Helius, a shoemaker, with portrait head; above are represented two boot lasts, one with the *caligula* attached. On the l., three figures of athletes racing. At the end of the corridor, large sarcophagus, with two reclining figures on the lid, unfinished, and reliefs representing the Calydonian hunt (Vicovaro). Leaving the corridor by a door on the left we enter

Room XV., containing objects found in the gardens of the Villa of Maecenas. At the entrance, two Caryatids, or rather draped terms, very interesting examples of archaistic sculpture in Rome in the 1st cent. B.C., when the minute details of hair, features, and drapery were imitated from Archaic Greek sculpture of the 6th cent. B.C., but to such excess as to become almost a parody. On the l., colossal bust of Maecenas. Marsyas, restored. Near the window, fountain in the form of a rhyton, or drinking horn, with Bacchanalian reliefs, an extremely elegant work by the Athenian sculptor *Pontios*, as appears from the inscription on the front. Head of an Amazon of Polyclethus. Head with Phrygian cap. Relief of a Bacchante, an ancient copy from a Greek original, which is supposed to have been by Scopas, and to have been called a Bacche Chimaerophonos. There is a much smaller copy in the British Museum. In both copies the original seems to be closely followed. The drapery is rendered in a peculiarly decorative manner, and the marble retains its original high polish.

Room XVI. Hall of Bronzes. At entrance door, bronze head of L. Junius Brutus, with the eyes in enamel, presented to the city by Cardinal Pio di Carpi in the 16th cent. Colossal bronze head. Colossal bronze foot. Colossal bronze hand. At exit door, on the l., bronze statue of *Camillus, one of the young patricians who had the honour of assisting at the sacrifices; on the rt., beautiful *STATUE OF A BOY picking a thorn from his foot. The formal rendering of the hair and the type of face suggest that this is a true piece of Greek sculpture of the end of the Archaic period, about 450 B.C., which had been carried off to Rome. But the bodily forms and the sensitive attitude of the boy are perhaps more like the work of those Greek sculptors in Rome in the 2nd and 1st cent. B.C., who sought to combine some of the features of Archaic Greek art with a new observation of the beauty of nude youthful forms. The question is difficult to decide; but the refined beauty of the figure can be admired apart from its decision. Bronze horse, found in 1849 in the Trastevere district, together with the bronze Bull (headless). LARGE VASE of fluted bronze, found at the bottom of the sea at Porto d' Anzio, in the time of Benedict XIII.; handles and foot restored. The Greek inscription on the rim states that it was presented by Mithradates, King of Pontus, to a gymnasium of the Eupatorians. Diana of Ephesus, marble, with the head and hands in bronze. In glass case, **Bisellium*, or magistrate's chair, found at S. Vittorino (Amiternum) and presented by Sig. A. Castellani in 1873; the bronze platings are enriched with designs incised and inlaid in silver; below are the panels and two feet for a footstool. Two bronze gilt globes.

Room XVII. Glass cases and shelves with Etruscan vases and

bronze objects. In the centre of the room, Group of Etruscan and Italo-Greek vases. On a pedestal, a small silver *Situla or pail, decorated with figures of animals incised in the archaic manner of the 7th cent. B.C., found at Praenesté. Near window, glass case containing *Thensa*, or sacred chariot used in religious processions, ornamented with bronze plates in relief, illustrative of scenes from the life of Achilles. Glass case containing *interesting specimen of an ancient litter (*Viminal*). Under the window, three archaic reliefs in *peperino* representing a stag and two dogs. Weights inscribed with ancient Etruscan characters. Right and left of door, terra-cotta sarcophagi, with female figures.

Room XVIII. Protometica, a collection of busts of eminent Italians, with a few foreigners long resident in Rome—Nicolas Poussin, Raphael Mengs, Winckelmann, Canova.

Room XIX. In the centre, two *MARBLE SARCOPHAGI, each containing a skeleton, and found in 1889 on the site of the new Palace of Justice. The one on the rt. is inscribed with the name *Crepereius Euhodus*. The other contains the remains of a girl, *Crepereia Tryphaena*, as appeared from inscriptions found on the site, dating from the first half of the 3rd cent. A.D. She was buried bearing a gold wreath, earrings, necklace with pendants, set with an intaglio of a gryphon attacking a horse, and finger rings, one of them inscribed *FILETVS*; a number of articles of toilet were also found in her sarcophagus, including a wooden doll, which reposes by her side. At further end of room, a singular kind of shaft or well staircase for entering a tomb, composed of several earthenware cylinders large enough to admit a man, superposed on each other and with holes for the feet and hands of the person going up or down. It was found on the Esquiline, and on the cover is scratched *EGO C. ANTONIOS*. It probably dates from the 6th cent. of Rome.

Room XX. Headless statuette of Penelope, similar in attitude to the two in the Vatican, but of a considerably later date than either of them (Esquiline). Archaic statue of Victory, headless. Above, small tablet with bas-relief of a nude youth. He appears to be washing his hands in a basin; the work is archaistic. Torso of a youth with right leg raised, as if stepping into a chariot; coarse Roman work, but probably founded on a Greek original of about the end of the archaic period. On either side, two archaic Greek reliefs of the 6th cent. B.C. The one is almost entire, and represents a youthful female figure holding a dove in the rt. hand. The fine, delicately executed folds of her drapery indicate nearly the last stage of the archaic period, previous to the great age of Pheidias. The other relief is a fragment, and represents also a draped female figure, but of a considerably earlier stage of the archaic period, as may be seen from the heavy sleeve and the hair falling down the back. It is instructive to compare these two true archaic Greek reliefs with the archaistic torso of a draped female figure on the other side of the column, where the drapery is altogether formal and spiritless. In the window, fragment of colossal foot in marble, on a short column, with relief of dolphins and cupids on the plinth. In a corner, graceful statuette of girl leaning on her knee.

We now return towards the entrance and ascend the great staircase.

On the landing is a relief, the Apotheosis of Faustina the elder; and two large slabs, showing tigers attacking bulls, inlaid with variegated marbles, from the basilica of Junius Bassus on the Esquiline. From the top of the stairs a door on the rt. leads into two

ANTE ROOMS. Mosaic of a Roman Galley, with a port and lighthouse. *Mosaic of minute tesserae, representing a lion surrounded by Cupids, with Hercules dressed as Omphale in the background (Porto d' Anzio, 1745). Mosaic of Pluto carrying off Proserpine as she was gathering flowers in Sicily; at the head of the horses is Mercury, inscribed with Greek names of Pluto's horses (Chthonios, Erebeus, &c.). Mosaic, Rising of the Nile.

CORRIDOR. On the rt., First glass cases: Bronze objects; *scales; triple statuette of the Furies; standard lamps; *slave's collar, with name on it. Second glass cases: Funeral and sepulchral vessels. Cinerary urn in the form of a hut, with an attempt at ornamentation on the door, and a bar across, to close it. On the l., First glass cases: Terra-cottas—lamps, tablets, friezes; archaic and Italo-Greek funereal *supellex* from the earliest Roman cemeteries; bas-relief with hippopotamus, crocodile and pigmies; bas-relief with two female figures pouring out water; votive offerings from the shrine of Hercules, Campo Verano; bowls with a collection of colours used in fresco painting. Second glass cases: Terra-cotta figures from the pediment of an unknown temple, discovered in 1878, 34 ft. below the level of the Arch of Constantine. Third glass case: Glass jars, bottles, vessels for drinking, toilet utensils, beautiful blue smalt tear bottle. At the end of the corridor, Bronze-gilt statue of Hercules (Forum Boarium).

• A door on the l. leads into the Picture Gallery.

ROOM I. Above the pictures are ten frescoes, by *Spagna*, representing Apollo and the Muses, removed from Leo X.'s palace of Magliana; SS. Stephen and Benedict, by the same painter; and other subjects, including Cupid and Psyche, by *Ann. Caracci*, from a garden house attached to the Casino Rospiglioso, demolished during the opening of the *Via Nazionale*. *Tintoretto*: Baptism of Christ. *Dosso Dossi*: Holy Family ('spoilt by unskilful cleaning'—*Morelli*). *Rubens*: *Romulus and Remus.

ROOM II. (or passage). *Vanvitelli*: Views of Rome in the first half of the 18th cent. On the rt. is

ROOM III. Right of entrance, *A. Nucci*: Virgin and Child, with SS. Peter and Paul. *Caravaggio*: Fortune teller. Between windows on the l., *Guido Reni*: Soul rising to heaven (unfinished). At the end wall, *Guercino*: *S. Petronilla. The lower part of this large composition represents the grave of the martyr, where her body is shown to the Roman Senator Flaccus, to whom she had been betrothed. The Saint's ascent to heaven forms the upper part. The picture suffered much on being removed to France, but has been restored. Returning to Room II, a door on the rt. leads to

ROOM IV. On the rt., *Titian*: *Baptism of Christ ('an early work, ruined by restoration'—*Morelli*). *School of Caravaggio*: St. Sebastian. *Guido Reni*: St. Sebastian. *Marcello Venusti*: Portrait of Michel Angelo. *Vandyck*: *Portraits of the brothers de Wael. *Velasquez*:

His own portrait ('if genuine, it must be a work of his first period'—*Morelli*).

ROOM V. On the rt., *Domenichino*: Cumaean Sibyl. On the l., *Paolo Veronese*: The Rape of Europa. *Tintoretto*: Magdalen (signed). *Paolo Veronese*: Hope. *Paolo Veronese*: Peace. *F. Francia*: Presentation, ('Genuine; but unfinished. Some Bolognese artist of the 17th cent. probably completed it, adding several figures and the dog and other accessories. It may have been Francia's last work.'—*Morelli*.)

ROOM VI. On the rt., *Garofalo*: Holy Family. *Garofalo*: Virgin and Child in glory, with SS. Francis and Anthony, and view of a sea-coast below. Two portraits attributed to *Bellini*: not genuine. *Cola dell' Amatrice*: Death and Assumption of the Virgin. *School of Botticelli*: Virgin and Child, with SS. Nicholas and Martin.

MUSEUM OF THE CAPITOL.

On the E. side of the Piazza is the

MUSEO CAPITOLINO, or Gallery of Sculpture, begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. GROUND FLOOR.—In the

Court is a colossal recumbent STATUE OF THE OCEAN, known by the popular name of *Marforio*, because it stood in the Salita di Marforio (*Forum Martis*), opposite S. Giuseppe. Upon it were pasted the replies to the satirical witticisms of Pasquino (Rte. 17). Rt. and l., two Statues of Pan, discovered about 1652 in the Piazzetta dei Satiri, near the Theatre of Pompey.

In the Court, FLUTED SARCOPHAGUS of Aurelia Extricata, found in the catacombs of St. Sebastian in 1744. On the walls are consular fasces in relief, and many inscriptions, mostly relating to the Praetorian cohorts, discovered in 1751, outside the Porta Salaria, in the Vigna del Cinque. In this Court and the rt. portion of the corridor are arranged the very interesting *Sculptures from the Iseum, near the apse of S. M. sopra Minerva. They comprise two Egyptian Lions in black granite, once at the foot of the cordonata; two columns of the temple, in grey granite, with reliefs of an Isiac procession; two kynokephaloi; a sphinx, with the portrait-head and the cartouche of King Amasis, a masterpiece of Saïtic art; a crocodile, in red granite; the pedestal of a candelabrum; fragments of capitals in the shape of lotus flowers; and other ornamental marbles.

Within the portico, on the l. of the entrance, colossal Statue of Minerva, beside it a fine torso, probably of Bacchus. Sarcophagus, with Bacchanalian reliefs, much mutilated, from the monastery of Campo Marzio. At its further end, a raven, goat, wolf, and panther. Opposite is the lower part of a relief with the Laurentian sow and pigs. By the window, 21 Lower part of a good Phrygian Statue in pavonaz-zetto, from the Arch of Constantine.

On the l. are three rooms containing Christian inscriptions. In the centre of the third is the base of a Monument to Cornelia, mother of the Gracchi, bearing the name of the sculptor, Tiscrates.

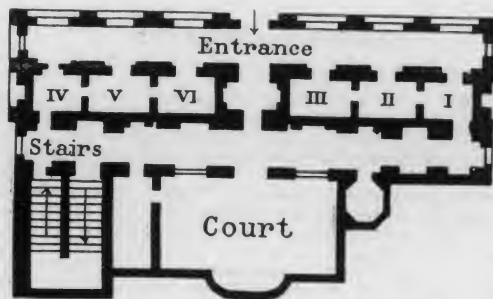
Returning along the Corridor, just beyond the entrance on the l., is

33 a large VASE (crater) of black granite, with reliefs in the Egyptian style. Further l., 35 Polyphemus, with a companion of Ulysses, wrongly restored as Pan. On the rt., 40 Colossal Pyrrhus, or Mars (so-called), badly restored and disfigured in the 18th cent. It was found in the Forum of Domitian, and probably represents a Roman Emperor. 38 Under the window of the end wall, HERCULES killing the Hydra, discovered at S. Agnese, and restored by Algardi, before the discovery of the original left leg (19) with the Hydra, now placed beside the statue for comparison.

On the l., lower part of a draped Female Statue in porphyry—one of the best and most ancient known.

ROOM IV.

In the centre a SQUARE ALTAR of Greek marble found at Albano,



MUSEUM OF THE CAPITOL—GROUND FLOOR.

with reliefs of the Labours of Hercules. On the l., 9, Good Bust of Hadrian, found at Tivoli.

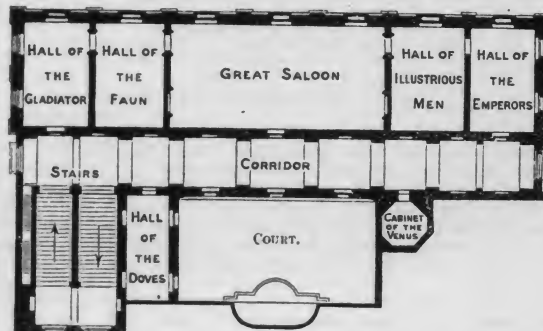
ROOM V.

4 SARCOPHAGUS, discovered, in 1829, in the Vigna Ammendola, at the 2nd milestone on the Appian Way; the reliefs represent a combat of Gauls and Romans, the former with torques round their necks like the Dying Gladiator. The Gaulish chief in the centre of the front puts a sword to his breast rather than fall by an enemy. The narrow band of the front of the lid has been skilfully utilised for the bent-up figures of Gaulish captives. The types of the Gauls are well characterised, with their short beards, moustaches, and long rough hair. The action of the chief slaying himself, and of the figure in back view near him, as also that of the Gaul on the extreme left in a nearly sitting posture, is conceived in an artistic spirit. But the rest of the composition is wanting in artistic style. 11 SEPULCHRAL CIPPUS of T. Statilius Aper, measurer of the public buildings, with a boar at his feet. On the sides, reliefs of compasses, plummet, a measure of length, 16 digits = 4 palms = one Roman foot. In a corner, the 7th MILE-

STONE on the Appian Way, originally a memorial column to Annia Regilla, put up by her husband, Herodes Atticus (Rte. 42), but turned into a milestone by Maxentius, when he repaired the road. It was afterwards removed to S. Eusebio, and bought back by Card. Aless. Albani.

ROOM VI.

Large SARCOPHAGUS, found in the tumulus of the Monte del Grano. The Portland Vase, now in the British Museum, was found inside it. On the lid are two recumbent portrait figures. The subject of the reliefs is the story of Achilles when he was recognised by Ulysses and Diomedes among the daughters of King Lycomedes in the island of Scyros, where his mother Thetis had placed him in disguise as a girl. Near the centre of the front he is seizing a sword and shield, ready to join the Greeks; the drapery falling over his l. leg and the girl's shoe on his l. foot are remains of his disguise. One of the daughters of



MUSEUM OF THE CAPITOL—UPPER FLOOR.

Lycomedes seeks to restrain him with her hands on his shoulders. On the back is sculptured, in an unfinished manner, Priam bringing gifts to Achilles, and imploring him to give him back the body of Hector.

Returning, and ascending the stairs, at the top are finely-preserved BUSTS (63 and 62) of Marcus Aurelius (rt.) and Septimus Severus (l.), discovered, the first at Civita Lavinia, in 1701, the second at Porto d' Anzio.

The room opposite the top of the stairs is the

Hall of the Dying Gladiator.—Nearly all the sculptures in this hall were carried to Paris in 1796, and brought back in 1816. 1 *DYING GLADIATOR. There is little doubt that this wonderful figure is a Gaul, as the torque round his neck would indicate. The date of the sculpture is 2nd or 1st cent. n.c., when designs representing victories over the Gauls became frequent in Greek and Graeco-Roman art. On the Acropolis of Athens was a group of the kind presented to [Rome.]

the Athenians by Attalus, the king of Pergamos. Some have thought that the Dying Gladiator may have belonged to that group, but the figures of Gauls, with their strong expressions of the emotions, lent themselves so readily to the artistic taste of the times that there is no necessity for connecting this particular statue with the group of Attalus.—*A. S. M.* The rt. arm and the toes of both feet have been restored. The arm is attributed to Michel Angelo.

I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swarms around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away.
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holiday.
All this rush'd with his blood—shall he expire!
And unavenged? Arise, ye Goths, and glut your ire!

—*Childe Harold.*

John Bell thus describes the anatomy of the Dying Gladiator. 'The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine.' It was found among the ruins in the gardens of Sallust, and is supposed to belong to a large composition, other parts of which are in the Museo Nazionale delle Terme.

On the rt. of the entrance, 5 *Dionysus, misnamed Ariadne, a fine bust.

4 Amazon, rt. arm restored: otherwise one of the best of the existing ancient copies from the original of Polyclethus, or his rival in this case, Cresilas (Hadrian's Villa).

3 Head of Alexander the Great.

Left of the entrance: 8 Statue of Zeno (Civita Lavinia, in the ruins of the villa of Antoninus Pius).

9 Graceful Figure of a Girl, protecting a dove; the serpent at her side is a modern restoration.

10 *Faun; probably the best of the ancient copies of the Faun of Praxiteles to be seen in Rome, arms and feet restored; found in 1701, near Civita Lavinia, on the site of a Roman villa.

11 Column of Oriental alabaster (Marmorata).

12 *Antinous (Hadrian's Villa); a very good example of Graeco-Roman sculpture in the 1st cent. B.C., when there was a prevalent taste for youthful figures with their bodily forms softened down and attitudes more or less sentimentalised.

Left of entrance to next room: 16 Marcus Brutus.

Hall of the Faun.—In the centre, 1 Faun in rosso antico (Hadrian's Villa in 1786), more remarkable for its material than for its sculpture. It stands on an altar dedicated to Jupiter.

18 Sarcophagus, with reliefs of the battle of Greeks and Amazons: on the lid, groups of mourning Amazons. Found near Torre Salona, on the Via Collatina.

Above, on the rt. wall, is the celebrated Table of Bronze, inscribed with part of the Lex Regia, or the Decree of the Senate conferring the imperial power on Vespasian. From this table Cola di Rienzo expounded to his followers the power and rights of the Roman people. It was in the Bronze Collection at the Lateran. Roman inscriptions, with an interesting series of the *Signa Tegelaria*, or private marks of brick-makers.

16 Boy and Goose, found in 1741 between the Lateran and S. Croce; in a fine, large style of sculpture, the figures of the boy and the goose being kept closely united to avoid masses of shadow, and the realistic effect which is to be seen in the other copies of this subject in Rome (e.g. Vatican), where the figure of the goose is kept well apart from the boy. Probably this group approaches more nearly than any of the others to the original of the sculptor, Boethus, from which they appear to be derived.

8 Boy with Comic Mask, in broad, simple style; lower part of legs restored. 3 Sarcophagus, with reliefs representing the story of Diana and Endymion (S. Eustachio).

Over the entrance door, Relief of cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Opposite, over the exit wall, front of a Christian Sarcophagus, representing Cupids employed in the vintage. On the l., 23, 26, 27 Altars, with a rostrum on their front, dedicated to Neptune, Tranquillitas, and the Winds, found in clearing the harbour of Porto d'Anzio, and supposed to have been votive offerings from sailors.

Saloon: a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X. On the rt., 28 Harpocrates, with his finger on his mouth (Hadrian's Villa in 1744). 20 Apollo, lower part of legs, both forearms, and nose restored: a good copy from a Greek original of the early part of the 5th cent. B.C., probably by the sculptor Kalamis; another copy is in the Museum at Athens; and a third in the British Museum. As each of these three ancient copies agree among themselves with extraordinary exactness, it is to be supposed that the original has been reproduced with considerable faithfulness in them all, and that it was a work much prized in antiquity. In all the copies the bodily forms are softened down in detail, but the proportions of a long massive body with comparatively short legs, as also the type of face and treatment of the hair, are always studiously preserved. 19 Amazon, arms modern, head ancient, but not belonging to this figure. Two fluted columns of *porta santa* marble found near the tomb of Caecilia Metella. The Victories which support the arms of Clement XII. above are said to have belonged to the Arch of Marcus Aurelius in the Corso. 14 A Roman in his toga, called Marius, from which Chantrey copied his statue of Canning in Palace Yard.

Down the centre of the hall are statues of

1 Jupiter, in black marble, on a circular altar of white marble (Porto d' Anzio), sculptured with archaistic reliefs of Mercury approaching an altar, followed by Apollo and Diana.

2, 4 Two elaborately worked Centaurs, in *bigio morato* (Hadrian's Villa in 1786). On the base are the names of the sculptors, Aristaeas and Papias of Aphrodisium. No. 4 has his hands tied behind his back; the original idea must have been to place a Cupid on the back of the Centaur as in other instances. Between them, in contrast with their excess of elaboration, is

3 A figure of the Infant Hercules, in green basalt (Aventine), sculptured with great simplicity, for which, however, some of the credit may be due to the extraordinary hardness of this material. This statue is placed on a square pedestal of white marble, with reliefs representing, on the front, the infant Jupiter suckled by the she-goat Amalthea, in Crete, while the two Curetes dance and make a noise to prevent his cries reaching the ear of his father Saturn; on the rt. Rhea presenting to Saturn a stone wrapped in swaddling clothes like a child; on the back, Rhea lying on the ground; on the l. Jupiter on his throne. Fragmentary, and restored.

5 Aesculapius, in black marble, on a circular altar, with reliefs representing a sacrifice (Porto d' Anzio).

At a window, 83 Amazon, of the same type as 19, derived from an original of Kresilas; inscribed on the stem of the tree Sosicles, perhaps intended for the sculptor.

84 Mars and Venus (Isola Sacra in 1770); a coarsely executed group, but the similarity in attitude of this Venus and the Venus of Milo in the Louvre suggests that the latter also had been originally grouped with a figure of Mars.

Hall of Illustrious Men.—On the walls, *Frieze, in six pieces, probably from a temple of Neptune, representing sacrificial instruments, with trident prows of galleys and other naval emblems. Over the entrance door, 119 Death of Meleager, the front of a sarcophagus. 116 On rt. wall, Relief of Calliope instructing Orpheus. 115 An interment. 114 Conveying a dead body to the funeral pile. 111 Sacrifice to Hygieia, in rosso antico. 110 Fragment of an archaistic relief of Hercules followed by three goddesses. The relief when complete had probably represented the marriage of Hercules and Hebe.

In the centre (98) is a fine sitting Statue, supposed to be Marcus Claudius Marcellus, formerly in the Giustiniani collection; l. arm, l. leg. and rt. hand badly restored.

Round the room are busts of philosophers, poets, and historians:—Left walls, 1 Alexander the Great. 4, 5, 6 Socrates. 8 Carneades. 10 Hellenistic Poet. 13 Aelius Aristides. 17 Head of the young Bacchus, with wreath and ribbons on his neck, of the type of Scopas or Praxiteles; inscribed with name of Hiero (IEPQN). 21 Diogenes. 22 Plato, inscribed with the name of Archibides. 24 Asclepiades. 25 Theon of Smyrna, with a Greek inscription, discovered at Smyrna in the last century. 27 Pythagoras. 28 Bust, called Alexander the Great. 30 Aristophanes (?). 31 Demosthenes. 33, 34 Sophocles. 35 Idealized portrait. 37 Hippocrates. 38 Chrysippus. 44, 45, 46, 47 Homer. 48 Corbulo. 49 Fine head of Scipio Africanus, with the

wound on the left side of his head carefully worked out. 54 Ideal head wearing helmet, possibly Minerva. 55 Sappho. 63 Double term of Epicurus and Metrodorus, found in 1743, in digging the foundations of the portico of S. M. Maggiore. 64 Epicurus. 65 Pythodorus, found at Ephesus, nose restored; inscribed Pythodorus. 66 Phocion, modern. 68, 69 Masinissa. 72, 73 Julian the Apostate (?). 75 Cicero. 76 Poet, with a tragic mask on the shoulder (Via Latina in 1827). 82 Aeschylus.

Hall of the Emperors.—On the wall opposite the windows are two large reliefs in fairly good style:—89 Perseus delivering Andromeda from the sea monster, now lying slain at her feet; 92 Endymion with his dog (Aventine). Both these belong to the series in the Pal. Spada.

In the centre, 84 Seated portrait statue of a Roman lady, misnamed Agrippina (see below), remarkable for the ease of the attitude and the careful rendering of the drapery. Around the room are arranged 84 busts of Roman emperors and empresses in chronological order, illustrating the extraordinary power of portraiture which the Roman artists possessed. Left of the entrance, in the corner, 1 Julius Caesar. 2 Fine laureate head of Augustus. 2a Augustus. 3 The young Marcellus (?). 4, 5 Tiberius (Privernum in 1839). 6 Drusus, his brother. 7 Drusus, his son (Tusculum in 1818). 8 Antonia, wife of the first Drusus, mother of Germanicus and Claudius. 9 Germanicus. 10 His wife, Agrippina, bearing no resemblance to her so-called likeness in the centre of the room. 11 Caligula, in green basalt. 12 Claudius. 13 Messalina, the fifth, and 14 Agrippina, the sixth wife of Claudius. 15, 16 Nero. 17 Poppaea, his wife, the bust in Pavonaxetto marble (near S. Lorenzo). 18 Galba (modern). 19 Otho. 20 Vitellius. 21 Vespasian. 22 Titus. 23 Julia, his daughter, found with No. 25 in the Villa Cesali. 24 Domitian. 25 Domitia Longina, his wife. 26 Nerva (modern). 27 Trajan. 28 Plotina, his wife. 29 His sister Marciana. 30 His niece Matidia. 31, 32 Hadrian (Porto d' Anzio). 33 Julia Sabina, his wife, with badly restored nose. 34 Aelius Caesar, his adopted son. 35 Antoninus Pius (Lanuvium in 1701). 36 Faustina the elder, his wife. 37, 38 Marcus Aurelius, at different ages. 39 Faustina, his wife (Hadrian's Villa). 41 Lucius Verus. 43 Commodus (Lanuvium in 1701). 45 Pertinax. 47 Cornelia Paula, wife of Elagabalus. 48 Macrinus. 49 Carefully wrought bust of an unknown person of Hadrian's time. 50, 51 Septimius Severus. 52 His wife, Julia Domna, with a wig. 53 Caracalla. 57 Elagabalus. 59 Julia Maesa, his grandmother. 60 Alexander Severus. 62 Maximinus. 63 Maximus, his son. 64 Gordian the elder. 65 Gordian the younger. 66 Pupienus. 69 Philip the younger (Civita Lavinia). 70 Trajanus Decius. 72 Hostilianus. 76 Gallienus. 79 Carinus, bearing no resemblance however to his coin-portraits, and appearing to be of an earlier time. 80 Unknown head of the 1st cent. 81 Constantine Chlorus. 82 Julian the Apostate. 83 Valentinianus III., a specimen of the depraved condition of Roman sculpture in the 5th cent.

Corridor.—The fine MARBLE VASE at the window was found near the tomb of Caecilia Metella, in 1680. It stands on a circular altar, with reliefs of 12 divinities, found at Nettuno; a good specimen of the archaistic sculpture in Rome in the 1st cent. B.C., with its affectation of true archaic minuteness and refinement. In the centre we have

Jupiter (followed by Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus) facing Vulcan, who is followed by Neptune, Mercury, Vesta. 31 Head of GETA. 30 Bust of TRAJAN. 29 MINERVA (Velletri). 28 Marcus Aurelius, as a boy. 26 Head of Augustus. 42 SITTING FEMALE; the drapery, though coarsely executed, has considerable grandeur of style (near S. Gregorio).

Cabinet of the Venus, containing the Venus of the Capitol. It is in Pentelic marble, and was found in a walled-up chamber in the Subura. One of the hands was subsequently injured when the statue was carried off to Paris. This statue is of the same type as the Venus dei Medici, neither being of a high order of art. On the rt., Cupid and Psyche, a finely composed group, found on the Aventine in 1794. Psyche has no wings, and the group may perhaps only represent a Boy and Girl embracing.

Returning to the corridor, 20 (see below). 16 One of the DAUGHTERS OF NIOBE, wounded, and in the act of falling; head and both arms restored; a companion figure to 20, which, however, is represented as a Psyche with butterfly's wings (Hadrian's Villa). In both statues the treatment of drapery and the attitudes are much the same. It can hardly be doubted that both have been modelled pretty closely on an original Greek composition, representing Apollo and Diana slaying the sons and daughters of Niobe. 46 DIANA LUCIFERA (Appian Way, with No. 10). Beneath it, Sarcophagus, with reliefs of the Birth and Education of Bacchus (S. Biagio, at Nemi). 48 Torso of one of the sons of Niobe: head, l. arm, and rt. leg restored. The slim bodily forms correspond well with those of the Niobides in Florence, and appear to have been copied from a Greek original of the time of Praxiteles or Scopas. 14 Bacchic Vase, with Satyrs and Bacchantes in low relief. 49 Colossal bust of Juno, retaining a good deal of the spirit of a Greek original. The hollow eyes had been filled in, probably with eyes of ivory and ebony. 51 Female head, of a good Greek type; nose restored. 10. Octagonal CINERARY URN, with seven Cupids, in relief. 9 HEAD of a laughing Bacchus. 8 DRUNKEN BACCHANTE.

Hall of the Doves, so called from the *Mosaic of four doves on a basin of water (rt. wall): very minute workmanship, and justly admired for its technical skill. It answers to a work of the most celebrated of the ancient mosaicists, Sosus of Pergamos, which Pliny describes as a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens et aquam umbra capitis infuscans. Apricantur aliae scabentes sese in canthari labro." It was found in the Villa Adriana in 1737 by Card. Furietti, from whom it was purchased by Clement XIII.

Underneath is (13) a small marble *Sarcophagus with reliefs. In the centre Prometheus making man in the shape of a small figure, on whose head Minerva places a butterfly, Psyche, emblematic of the soul. Another small figure stands on a pedestal like a lifeless statuette. Behind Prometheus are two of the Fates, Lachesis and Clotho. Lower down reclines a large figure of Earth (Gaea), holding a cornucopia, with two children; at her feet a small group of Cupid and Psyche. Immediately above the head of Earth is a Triton blowing a shell to

indicate the sea out of which is rising the chariot of the sun, behind which reclines Oceanus with a rudder. At the angle is Vulcan at work on an anvil, and round on the left side are two of his assistant Cyclopes; farther away, figures which may be Adam and Eve. Returning to the front we see behind Minerva a veiled female figure, probably Night; behind her, Luna in a chariot (biga); below is a figure of Death, Thanatos, leaning on an inverted torch over the body of a youth stretched dead on his back on the ground, at whose head sits Fate unrolling a scroll. Above Fate, Psyche with butterfly's wings flying through the air, and conducted to Hades by Mercury, the Guide of Souls (Psychopompos). At his feet a boy and a cornucopia, which is held by a reclining figure of Earth (Gaea), on whose head Prometheus, now punished by the gods by being chained to a rock on the Caucasus Mountains, plants his rt. foot (rt. corner). Round the end is Hercules come to free Prometheus by shooting the vulture, and above is a figure of Pan, to indicate the mountainous scene.

Further on, Mosaic with masks; below it, Sarcophagus, Endymion put to sleep by Selene.

At the sides of the opposite window are three very important fragments of the *Tabulae Iliacae*—tablets with illustrations in relief of the Trojan war, and the events connected with it. The most complete (83) contains illustrations of parts of the Iliad, the Iliupersis of Stesichorus, the Little Iliad by Lesches, and the Aethiopis by Arctinus of Miletus (Bovillae). On the floor and in cases, ancient Roman weights.

Returning to the corridor, 5 CUPID drawing his bow (Hadrian's Villa); wings, both arms, bow, and lower part of l. leg restored. This type of Cupid has often been traced to an original sculpture by Praxiteles, but there is little of the style of that artist in this or any other similar Cupids. 54 Portrait statue of JULIA, daughter of Titus (near the Porta S. Sebastiano). Below is a SARCOPHAGUS, with relief of the Rape of Proserpine. Upon the Sarcophagus, *Infant Hercules. 56 Seated statue of a ROMAN LADY, with a boy at her knee, wearing a bulla round his neck. On the walls, inscriptions found in the Columbaria of the freedmen of Livia (Rte. 42); many of them bear the names of persons attached to the Imperial household of the Augustan age, and the designation of their occupations. 60 Satyr playing on a flute, found in 1749 in the vineyard of SS. Cosma e Damiano on the Aventine. 50 YOUTH, wrongly restored by Monot as a wounded warrior; the body of the figure is alone antique, and it is clearly that of a disc-thrower of the type of the discobolus of Myron, of which several ancient copies exist.

Entering the grounds of the *Pal. Caffarelli*, to which an open gate leads halfway up the Via delle Tre Pile, and turning always to the l., the traveller may pass completely round the *Pal. dei Conservatori*, and inspect the site of the famous Temple of Jupiter Capitolinus. This Temple, commenced by the Tarquins, and dedicated in the early days of the Republic (B.C. 509), contained three distinct cellae, side by side, the central one consecrated to Jupiter, the wings to Juno and Minerva. Its form was therefore unusually wide, nearly approaching a square, and its sides measured 69 yds. by 64. The style was Tuscan, and the material peperino or travertine; and, as the triple front was enclosed within one pediment, its appearance must have been squat

and heavy. It was three times rebuilt, but always on the old foundations; first in the time of Sulla, secondly by Vespasian, the former temple having been burnt in the assault on the Capitol by the soldiers of Vitellius; and thirdly, after another fire, by Domitian. The gilding added by this Emperor is said to have cost 2,500,000*l.* At the beginning of the 5th cent., Stilicho, the brave lieutenant of the Emp. Honorius, stripped the golden plates from its doors to provide means for the defence of the city against the Goths. It was plundered of half its gilded bronze tiles by Genseric's Vandals (A.D. 454), while Pope Honorius removed the rest in 680 to cover the roof of St. Peter's. The temple appears to have faced somewhat east of south; its S.E. corner being in the Via Monte Caprino, close to the W. door of the coach-house of the Pal. Caffarelli, its S.W. angle in the garden, and its N.W. corner on the terrace in front of the palace. It may therefore be said roughly to have occupied the site of the Pal. Caffarelli and its dependencies. The only remains now accessible are some square tufa stones at the edge of the terrace, 60 yds. within the gateway on the rt., best seen from the Via Tor de' Specchi (p. 243), some fragments in and behind the coach-house in the Via Monte Caprino, another fragment discovered at the N.E. angle of the Piazza del Campidoglio in the summer of 1886, and the remains visible in the garden of the Museo dei Conservatori (see p. 43). The Temple was surrounded by many other temples, some of considerable size; but no trace of any other ancient monument is now to be seen on this side of the hill. One of the most interesting was that of Jupiter Tonans, built by Augustus in gratitude for his preservation, when a servant carrying a torch before his litter in Spain was struck down by lightning.—B.

The site of the famous *Tarpeian Rock*, from which the condemned criminals were hurled, is still a matter of doubt. Two localities at present claim the name. One is the cliff in the Vicolo della Rupe Tarpea, near the Via Tor de' Specchi (p. 243); the other is best seen from the garden of the *Casa Tarpea*, which contains the *Archaeological Institute* (p. [11]), and a Protestant Hospital. (Custode, 25 Via del Monte Caprino.) The traitors' leap, if on the latter site, would be inside the ancient city; if on the former, the bodies of the criminals would have fallen outside the walls, an arrangement more consistent with the superstitions of that period. But the description of Dionysius, in which he speaks of the Tarpeian rock as a cliff overhanging the Forum, and of the execution as taking place in the sight of all the people, has induced antiquaries to give the preference to the *Casa Tarpea*.

Continuing along the *Via del Monte Caprino*, so named because this part of the hill in mediæval times was a pasture for goats, we descend through a triple portico upon the Piazza del Campidoglio. On the rt. stands

THE PALACE OF THE SENATOR.

The palace was re-erected by Boniface IX. in 1389 on the ruins of the Tabularium, as a fortified residence of the Senator. The façade was constructed by Rainaldi (1592), after the designs of Michel Angelo. In front it is approached by a double flight of

stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with a statue of Minerva, in porphyry, found at Cori, commonly called *Rome Triumphant*; the marble head and arms are modern. The colossal figures of the Nile and Tiber existed on the Quirinal among the ruins of the Baths of Constantine in the 15th cent., and appear to be works of the Antonine period. The hall, decorated in the worst taste, contains busts of Count Cavour, Garibaldi, and others. In the upper rooms are the offices of the Municipality, the local police courts, and, high above all, the Observatory of the Capitol, attached to the Chair of Astronomy at the University. The low towers on the corners towards the Forum were built, that on the N. by Boniface IX. (1389), that on the S. by Nicholas V. (1447-1455). The second door on the l., in the *Via del Campidoglio*, gives access to the

***Tabularium**, one of the most important monuments of Republican Rome. (Adm., 10 to 3, except Sun.; 50 c.) It is supposed to have been built by Q. Lutatius Catulus, Consul B.C. 78.

The exterior is best seen from the Forum, but important parts of its external wall are also preserved on the two sides, especially on the S.W., facing the Via del Campidoglio. The outer wall is an admirably regular construction of *opus quadratum* in *lapis Gabinus* (sperone) and *lapis Albanus* (peperino), with blocks 2 ft. by 4; in the interior red tufa is used. At the height of about 36 ft. above the Forum an open corridor was carried along the front of the building, faced with an arcade having Tuscan half columns on the piers. The arches were closed in the middle ages, but the architrave and remains of nine capitals may be seen on the façade, and one arch with its two half columns has been reopened. It is conjectured that there was also an upper gallery of the Ionic order. The architectural decorations are constructed in travertine, so that in this building the four kinds of stone successively brought into use at Rome were employed together.

The corridor, having been used in the 15th and 16th cent. for a salt magazine, still bears marks of the damage thereby done to the stone. It is now arranged as a

Museum, in which are preserved carved and inscribed stones and architectural fragments. At the further end, on the l., are portions of the entablatures of the Temples of Concord and Vespasian, put together and restored by Canina. Below the corridor is a series of cells used in the middle ages as a prison, but probably designed as strong rooms for the preservation of public documents, which were inscribed on brass tablets (*tabulae*), or for treasure. They now contain an enormous number of *amphorae*, found on the Esquiline.

Looking down from this level may be seen the commencement of a curious and interesting flight of sixty-seven steps, roofed over by horizontal arches between walls of massive masonry. They led up from a doorway, still visible from the outside, which formerly opened into the Forum, and was closed by the building of the Temple of Vespasian. The stairs passed up through the Tabularium to the Capitol, but had no communication with the building.

From the middle of the upper corridor a flight of steps (marked 'Torre Capitolina') ascends through several chambers to the Tower. The walls of the staircase are lined with inscriptions, reliefs, and coats-of-arms, relating to the mediæval history of Rome.

The **Tower** was built by *Martino Langhi* in 1572, replacing an older structure. It commands a most extensive and interesting *View of Rome and the Campagna. Within it hangs the great bell of the Capitol, the celebrated *Patarina*, captured at Viterbo in the middle ages, and only rung on very solemn occasions. The following description indicates the chief points as seen from each face of the parapet, beginning at the landing-place, and walking round to the left.

I. Below lies the *Forum*. On the *Palatine*, the most conspicuous object is the Villa Mills, backed by the Baths of Caracalla, the Porta S. Sebastiano in its line of brown walls, and the white Tomb of Caecilia Metella. Then to the l. the low red roofs of the Military Hospital, the Passionist Convent with its extensive grounds, the yellow Villa Matei, S. Stefano Rotondo, the long row of arches of the Aqua Claudia, and the pinnacled mass of the Lateran. Beyond in the distance rises *Monte Cavo* (3150 ft.), with *Rocca di Papa* (2045 ft.) on its higher slopes, Marino and Grotta Ferrata lower down, and to the l. Frascati with its villas, from which a line slants upwards to the Arx of *Tusculum* (2195 ft.). On a hill to the l. rises *Rocca Priora* (2520 ft.), and on a lower summit *Colonna* (1140 ft.). Then follows a depression between the Alban and Sabine range, the first important town on the slopes of the latter being *Palestrina* (1550 ft.). Nearer home is seen the brick campanile of S. Croce, the large greenish-grey Palazzo Field, the two mediaeval towers near S. Martino, and the domes and campanile of S. M. Maggiore, to the l. of which rises *Tivoli* (760 ft.).

II. Below is the boundary-wall of the Forum of Augustus, with the three fluted columns of the Temple of Mars Ultor. Further l. lies the Forum of Trajan. Between these two points rises the slightly leaning *Torre delle Milizie*, backed by the gardens of the Villa Aldobrandini. Above the tower are seen the roofs and turrets of the huge *Pal. delle Finanze*. In the distance to the rt. stands *Monte Gennaro* (4170 ft.), with the hill towns of *Monte Celio* (1275 ft.) and *S. Angelo Romano* (1310 ft.), at the foot of its lofty range. Immediately to the l. of the Torre delle Milizie stretches the extensive Palace of the Quirinal, while further l. is seen the Church of the Trinità dei Monti with its obelisk, the Villa Medici with its gardens, the Pincio and the woods of the Villa Umberto Primo. Above these, *Mentana* (480 ft.) and *Monte Rotondo* (540 ft.).

III. At our feet is the Church of the Ara Coeli, and beyond it a picturesque inner loggia of the Pal. Venezia, with the little campanile of S. Marco. Further rt., the narrow Corso is visible almost in its entire length, from the foot of the hill on which stands the unfinished monument to Victor Emanuel, as far as the Porta del Popolo at its N. end. Half-way down on the l. stands the Column of Marcus Aurelius, to the l. of which is the brown clock-faced Chamber of Deputies, and the new ugly blocks of buildings on the rt. bank of the Tiber. Beyond these rises the beautiful group of *Monte Mario* (455 ft.), and to the rt. of it the isolated limestone mass of *Monte Soracte* (2265 ft.). More in the foreground is seen the flattened dome of the Pantheon, the fantastic twisted spire of *S. Ivo* (the University Church), and the dome of S. Andrea della Valle, backed by the mass of St. Peter's and the Vatican.

IV. We now face the long ridge of the Janiculum, with the Tiber and its new embankment in the foreground, the river sweeping with a

VIA DI S. GREGORIO

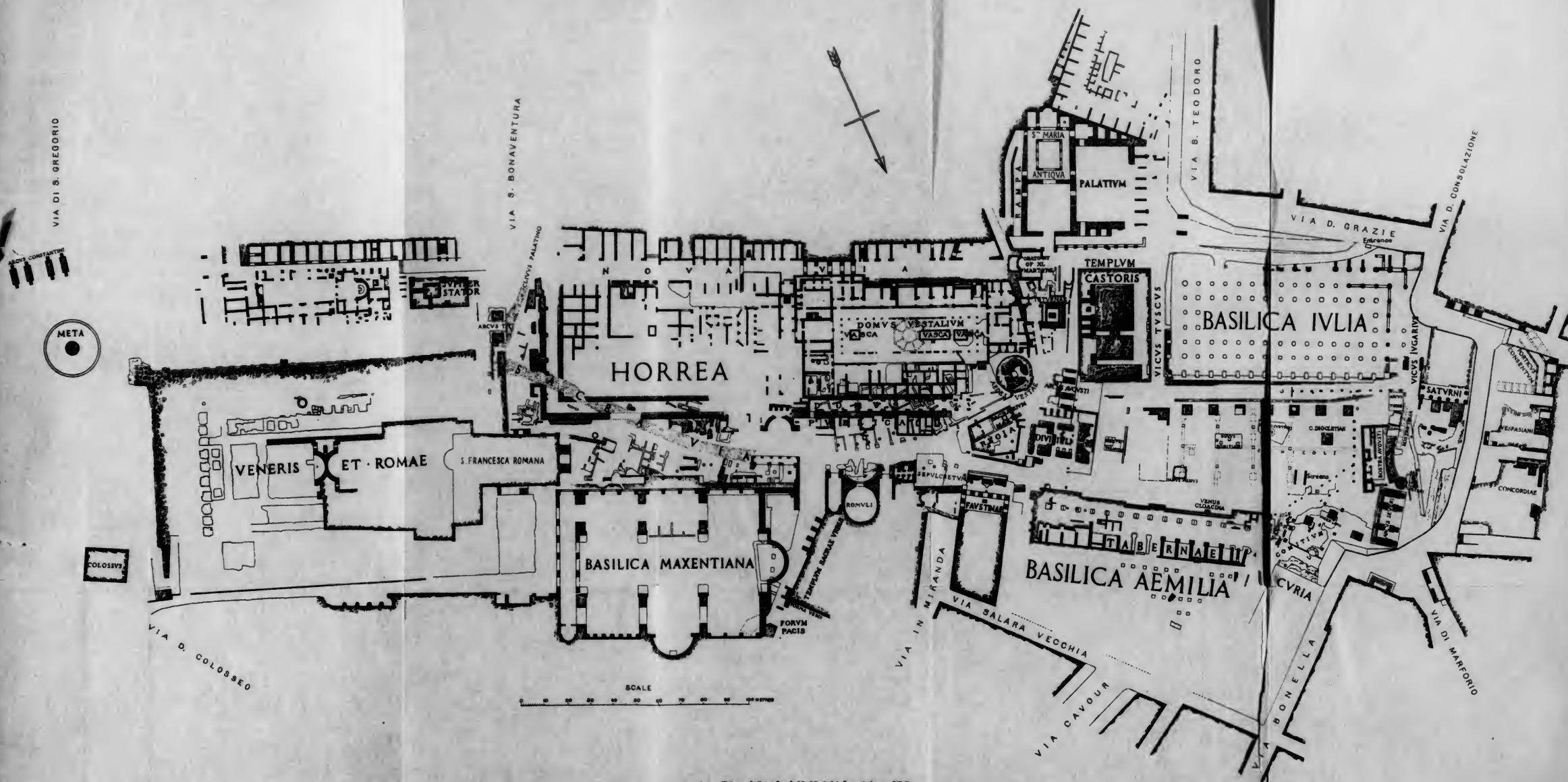
MUSEO CAPITOLINO

META

COLOSSEUM

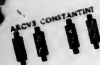
VENERIS

ET ROM



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

VIA DI S. GREGORIO



COLOSSEUM

VIA D. COLOSSEO

VENERIS

ET ROMAE

S. FRANCESCA ROMANA

BASILICA MAXENTIANA

HORREA



VIA S. BONAVENTURA

SCALE
0 10 20 30 40 50 60 70 80 90 100 meters

VIA IN MIRANDA

VIA SALARA VECCHIA

VIA CAVOUR

BASILICA AEMILIA

TABERNAE

VENERIS CECILIANA

REPUBLICETVM

AMPHITHEATVM

TEMPLYM CASTORIS

DOMVS VESTALIVM

VASCA

VICVS TVSCVS

PALATIVM

ANTIOVA

S. MARIA

VIA S. TEODORO

VIA D. GRAZIE

VIA D. CONSOLAZIONE

CVRIA

VIA BONELLA

VIA DI MARFORIO

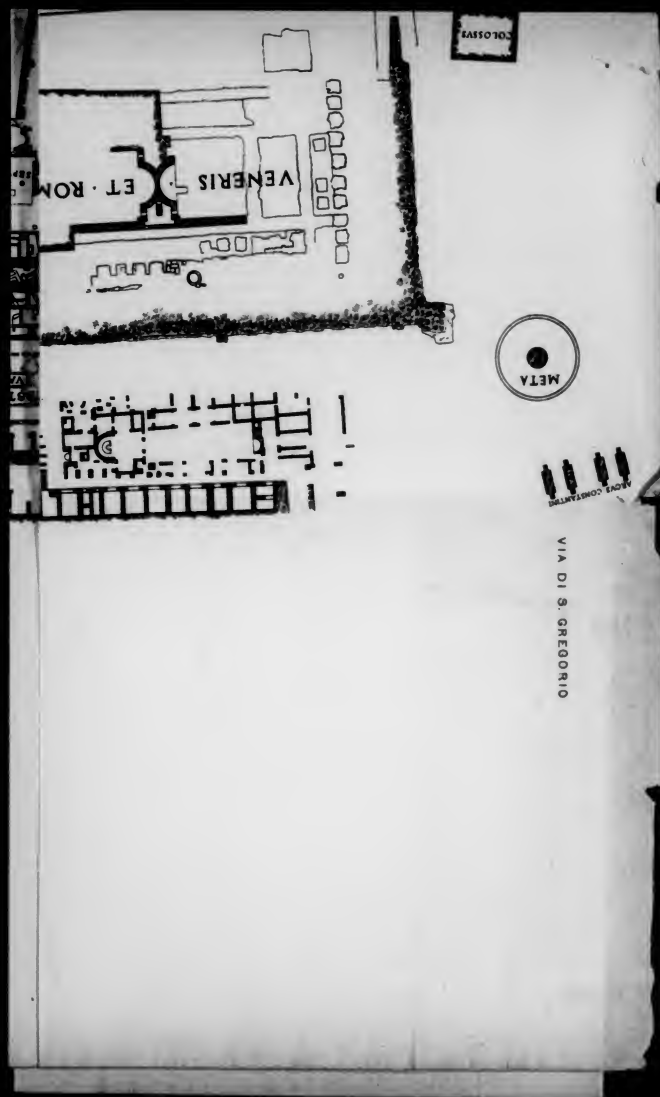
CONCORDIAE

VEPASIANI

SATVRNI

VICVS IVGARIVM

ENTRANCE



great bend round the populous quarter of the Trastevere, whose most conspicuous churches are S. Maria and S. Crisogono. On the l. bank, as the stream turns W., are the cliffs of the Aventine, crowned with the churches of S. Sabina, S. Alessio, and the Priorato. Beyond these may be faintly discerned the wooden cross on Monte Testaccio. To the l. is the Pyramid of Cestius and the English Cemetery, backed by the Church and Campanile of S. Paolo fuori le Mura. In the foreground our circuit is completed by the tower of S. M. in Cosmedin, the Janus, and the round Church of S. Teodoro, at the foot of the Palatine.

No mention has been made of the Seven Hills as a feature in the panorama, because since the extensive building operations of late years, and the levelling process of the *Piano Regolatore*, their formation is no longer discernible. It is only while traversing the streets which descend to cross the depressions between these classical eminences that the traveller becomes conscious of any perceptible rise and fall.

The Capitoline Hill is undermined with extensive artificial caverns—apparently ancient quarries—one of which is accessible. Some of these caverns may be identified with the sacred *favissae* mentioned by Gellius, by which Catulus was impeded in his design of lowering the area surrounding the Capitoline temple, but they are mostly the work of mediaeval quarry-men. The largest crypts are to be seen in the substructions of the unfinished national monument to Victor Emanuel.

During the senatorship of Brancaloneo (1251), who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partisans of the Pope and the nobility. In 1346 Petrarch was crowned with laurei on the Capitol; which was also the scene of the triumph and of the death of Cola di Rienzo, Tribune in 1347, killed in 1354.

ROUTE 6.

The Forum Romanum, with the Churches built upon its ruins.

The entrance is in Via delle Grazie, on the S.W.; on week days 1 lira, Sundays free; from 9 A.M. to sunset. For the feast days, when the Forum is closed to the public, see p. [36].

The **FORUM ROMANUM** was a parallelogram or oblong space, extending N.W. and S.E., with its longest measurement (about 280 yds.) from the Rostra at the foot of the Capitoline hill, to the Regia at the foot of the Sacra Via, opposite the temple of Antoninus and Faustina. The breadth of the open area is about 80 yds.; but the whole space was so limited by the monuments placed around and within it that the impression produced upon the visitor is that of surprise at the smallness of the area in which so important and so varied affairs were

transacted. The plot of ground which it occupies was originally a marsh, drained and made available for building purposes by means of the Cloaca Maxima.

Besides being much encumbered with public buildings, the Forum was surrounded with shops (*tabernae*), having projecting galleries over them; in such open space as remained was held one of the first gladiatorial fights, in B.C. 216. The statues which crowded the thoroughfares were also at one time so numerous that Rome was said to have two equal populations—one in flesh and blood, the other in bronze and marble. In the middle ages the Forum acquired the name of *Campo Vaccino*, from the cattle sold in the market.

Foot passengers usually approach the Forum from the Capitoline Hill, descending the paved *Via del Campidoglio*, on the W. of the Palace of the Senator, or else the steps on its E. side. From either side there is a fine view of the Forum. Proceeding on the W. side until this view is obtained, on the l. we see the three fluted columns of the Temple of Vespasian, the Arch of Septimius Severus, and the eight unfluted columns of the Temple of Saturn. Beyond is the Column of Diocletian, and below, in front, the Basilica Julia, backed by the three beautiful columns of the Temple of Castor. To the rt. are the bare brick walls of the Temple of Augustus, above which rises the Palatine. Below the Palatine are the scattered ruins of the Temples of Vesta and Julius Caesar; more to the l. on the further side of the excavated area are the Temple of Faustina (S. Lorenzo in Miranda), and the round Temple of Romulus (SS. Cosma e Damiano). Beyond these are seen two arches of the Basilica of Constantine, the Church of S. Francesca Romana, the Arch of Titus, at the summit of the Sacra Via, and in the distance the Colosseum.

Having passed down the path from the entrance in the Via delle Grazie, we return along the excavated area until the foot of the Capitol is reached. On the l. (S.) is the

***Temple of Saturn**, conspicuous by its Ionic portico, the construction of which indicates a late restoration carelessly carried out with old materials. The columns, six in front and one in addition on each side, are of granite, the capitals being of white marble. The architrave bears the inscription: *SENATVS . POPVLVSQVE . ROMANVS INCENDIO . CONSYMPTVM . RESTITVIT*. The Temple of Saturn was of early origin, and was used as the treasury of the Roman people. It was restored by Munatius Plancus under Augustus. Julius Caesar broke into it in order to possess himself of the treasure of the state.

Tristi spoliatur templa rapina
Pauperiorque fuit tunc primum Caesare Roma.
(LUCAN, *Phars.* iii. 167.)

Some much-worn steps of white marble, resting on massive blocks of travertine, facing the end of the Sacra Via, may have led to the door of the treasure chamber. The *Saturnalia*, or Dedication Feast of this Temple, is the origin of the modern Carnival.

A little to the rt. (N.) of the Temple of Saturn, under the protection of a wooden cover, tufa blocks with a red coating are to be seen—remains, brought to light in 1898, of the *Volcanal*, the most venerated

monument in the Roman world, the altar which Romulus consecrated and adorned with a bronze *quadriga*, a war trophy, and his own crowned statue. Deep was the worship given in Rome at this primitive altar, on which none but fresh water fish were sacrificed, a certain proof that the early Latins had never lived on the sea-shore. But gradually the new buildings on this side of the Forum caused the once vast *Area Vulcani* to become constantly narrower, and with the erection of the Temple of Concord and of later monuments, the sacred site was almost entirely concealed. Nothing was to be seen, in the time of the Empire, of this roughly-worked archaic rock, which reminds us of the deity who accumulated solar heat in public granaries, or in metallurgic fire, and was so deeply revered by those who began the era of the metal-civilisation. But the worship of Vulcan was still held on this very spot, and is testified by the inscription on a large marble slab dedicated by Augustus to the fire-divinity in the year 9 B.C., brought to light in 1548, near the recently discovered primitive altar.

At the S. side of the Tabularium is a series of *cellae*, with a Corinthian portico, which has been repaired since its excavation, with an inscription recording the restoration by Vettius Praetextatus (proconsul of Achaia under the Emp. Julian), of the images of the *Dii Consentes*, A.D. 367. These gods were twelve, and it is thought that the intercolumniations, some of which are still concealed under the modern road, were originally of the same number. Next is the

***Temple of Vespasian**, erected about A.D. 94 in honour of the deified Emperor, with whom Titus was afterwards associated. The ruin consists of the substruction, from which the facing of stone and marble has for the most part been removed, and of three Corinthian columns of Carrara marble, which supported the E. corner of the portico. The fragment of the entablature bears the letters (R)ESTITVE-R(VNT), the end of an inscription which recorded a restoration by Septimius Severus and Caracalla; and sculptured on the frieze are sacrificial devices, the knife, axe, hammer, patera, horse-tail for sprinkling, and flamen's mitre. This all belongs to the original temple, the work being far too well executed for the time of Severus. These columns were formerly buried nearly to their capitals; they were cleared by the French in 1807, and the basement rebuilt. It may be observed that the steps of the temple were continued in the intercolumniations, on account of the want of space between the road and the Tabularium.

Behind the temple is seen the fine late Republican masonry of the Tabularium. An ancient arched doorway in this part of the wall, leading to a staircase, was closed by the erection of the temple, the wall of which is built against it.

Between the Temple of Vespasian and that of Concord is a passage about 8 ft. wide, at the end of which was found, in 1829, a small brick *SACELLUM*, possibly dedicated to Titus. A marble pedestal, erected in honour of the deified Empress Faustina, by the bailiff of her treasure, found near this spot, has led to the error that this little shrine was dedicated to Faustina.

Against the Tabularium stood also the **Temple of Concord**, originally built by Camillus to commemorate the reconciliation of the patricians and the plebeians upon the concession of one of the consulships to the

latter (B.C. 367), and rebuilt by Opimius (B.C. 121) after the triumph of the oligarchic party over C. Gracchus. The existing ruins date from the restoration by Tiberius during the life of Augustus (A.D. 6-12). What remains is the substructure of a large cella of greater width than depth, and of a wide projecting portico, from which a lofty flight of steps led down to the Rostra. Part of the coloured marble pavement of the cella, its threshold of marble, some of the marble lining of the interior walls, and the remains of the pedestals of several statues may be seen. The unusual form of this temple is to be explained by the restricted space available for its construction. The cella was apparently made exceptionally wide on account of the meetings of the Senate, which were occasionally held in the greater temples, but especially in that of Concord. It was in the older temple, that of Opimius, that Cicero convoked the Senate to hear his exposure of the Catilinian conspiracy, after the arrest of the conspirators left in Rome, the principal of whom, Lentulus, was led into the temple by the consul himself. Some fine fragments of the frieze of this temple, as well as that of Vespasian, were restored by Canina, and are to be seen in the corridor of the Tabularium.

The **Rostra**.—Excavation has caused a great change of opinion as to the orator's tribune, adorned with a balustrade, numerous statues, and the beaks of ships captured in war. The large blocks of tufa near the arch of Severus, having along the walls fronting the Forum grooves for metal pilasters, and deep holes indicating the position and number of the *rostra* inserted therein, were believed to be the remains of the celebrated platform on which Cicero spoke against Antony, and to which his own head and hands were afterwards fixed at Antony's command. This is not the case. Nearer to the Temple of Concord and the Temple of Saturn the *Rostra Julia* were brought to light in 1898; eight perfectly preserved small tufa arcades, evidently the *suggestum* of the tribune as represented on the coin of Lollius Pulikanus. The building, of *opus incertum*, is of great value for the study of Roman constructions, and the coating of *opus signinum* causes us to believe that water flowed not far away. The *Rostra Vetera*, the primitive tribune erected on the *Comitium*, whose use had been under the control of the *Curia*, had come to be the platform for aggressive demagogues. In the year 45 B.C. Julius Caesar moved the tribune nearer to the Volcanal and the Temple of Concord, two monuments with which he desired specially to associate himself and his policy. On these *rostra*, adorned by the rich statues of himself, of Sulla and of Pompey, where twice he refused the royal crown, subsequently lay his own bleeding body. The simple construction of Julius did not satisfy his adopted son, the splendid adorer of Rome and of the Forum. The awful memories those *rostra* called forth could not please Augustus, who desired the platform to dominate, by its central position, the whole of the Forum. No word about the Rostra did Augustus leave us in the *Monumentum Ancyranum*, but surely a second removal of the tribune must have taken place in his time, and the remains, nearer to the Arch of Severus, are, no doubt, those of the building he caused to be erected. Especially worthy of notice is the herring-bone flooring (*opus spicatum*), and the whole construction is evidently the work of Augustan artificers. A relief on the Arch of

Constantine shows these Rostra with their balustrade, a statue at each end, and the emperor haranguing the people below.

Nearer still to the arch of Severus a prolongation of the tribune is now to be seen. Until recently, a modern coating partially concealed the conjunction, and also the holes for the beaks of ships captured in war, from which the word *rostra* is derived. The work seems to belong to the 5th cent. A fragmentary inscription reminds us of *Ulpus Junius Valentinus*, praefect of Rome in 468. Probably the new edifice was meant to be adorned by the naval trophies taken in the beginning of the adventurous war against Gensericus. This later part of the Forum tribune may be called the *Rostra Vandalica*.

Near the Temple of Saturn was the *Milliarium Aureum*, a milestone sheathed in gilded bronze (B.C. 29), on which were written the distances of the principal provincial towns from the gates of Rome. A curved plinth and floriated frieze, supposed to have belonged to the pedestal of the pillar, have been placed conjecturally upon the spot on which they were found, but the sculpture is inferior to that of the Augustan age, and probably belongs to a restoration by Severus. The pillar is studded with holes and stumps of the pins which fastened on the sheathing. Here Otho met the band of soldiers who proclaimed him emperor. To the l., where the road passes immediately in front of the Temple, is a remarkable piece of basalt paving—the finest and most carefully fitted in the Forum.

Close by was the *Umbilicus Romae*, a concrete structure of the 3rd cent., faced with brick, consisting of three superimposed cylinders, the highest one being broken off. Fragments of tain marble lining are still to be seen. The lowest is 6 ft. high and 17 ft. in diameter; the second, 4½ and 15. Both, being built up against the *Graecostasis*, show but half their circumference. The top one was 3 ft. high. The *Umbilicus* denoted the central point of the city, as the *Omphalos* did at Delphi.

The **Graecostasis* is a curved platform of concrete, faced towards the Rostra with beautiful slabs of *porta santa*, portions of which remain, divided by pilasters of *affricano*. At its base is a white marble plinth. The floor of the terrace was of travertine. It was used as a platform for ambassadors waiting to be admitted into the adjacent Curia, and was restored by Antoninus Pius and Diocletian. These remains occupy a different site to that of the earlier *Graecostasis* mentioned by Varro and Cicero.

The **Arch of Tiberius**.—Beside the *Rostra Julia*, and so near that two of the cells have been cut away to make space at the southern end, is a concrete foundation, 30 ft. long by 20 ft. wide. It belongs to the small decorative arch erected by Tiberius to record the recovery, in 16 A.D., of the standards taken from Varus; as Tacitus says: '*ductu Germanici, auspiciis Tiberii*.' Near by are collected several architectural fragments, some of them discovered years ago, others during the recent excavations. They also belong to this arch, which stood exactly in a line with the Arch of Augustus, consisted of one opening only and did not span a street. The road running in front of the Basilica Julia did not pass under the arch of Tiberius.

Adjoining this arch, near its front, close to the Rostra Julia, a little

chamber is to be seen. There are traces of a bench along the wall and of a stairway on the rt., and the marble pavement exhibits evidences of having contained tables or statues upon pedestals. This may be identified with the *Schola Xanthi*, an office of the scribe and librarians of the Curule Aediles. The dedicatory inscription was found in the 16th cent.; it records the restoration, and the erection of seven silver statues of gods, by A. Fabius Xanthus and others.

Nearer the centre of the Forum, discovered in 1872, are two *marble walls or *plutei*, sculptured on both sides in relief, and surmounted with a richly moulded cornice. There are no indications to show what the use of these marble walls was, or even their original position. On the two insides, which are alike, appear the three sacrificial animals—the boar, the ram, and the bull—adorned with fillets and wreaths. Their joint sacrifice, called the *Suovetaurilia* (sus, ovis, taurus), was performed in special connection with the Census. On the outer sides the backgrounds display an interesting view of the monuments of the Forum. The reliefs towards the S. represent the burning of some tablets before a personage seated on the Rostra to the rt., whose figure has been lost. This records the remission by Trajan of certain arrears of taxes due to the Treasury, the evidences of the debts being here publicly burned. In the background behind the Rostra is the Corinthian portico of Vespasian; then an arch, probably that of Tiberius, across the Sacra Via; then the Ionic portico of Saturn; then the long line of the Basilica Julia, with its Tuscan half-columns. In the l. foreground is the statue of Marsyas, a naked figure with a wine-skin (Horace, *Sat.*, I. vi. 20), and a fig-tree, probably the self-sown tree mentioned by Pliny (*Hist. Nat.* xv. 20). The relief facing the Capitol displays two groups. To the l. a personage surrounded by lictors addresses a crowd from the Rostra. To the rt. a figure is seated on a curule chair, with attendants behind him, while in front is a female holding an infant. This group resembles some coins representing the Emp. Trajan, with Italia and her children, and commemorating his institution for the relief and education of the children of poor or deceased citizens (*pueri alimentarii*). The statue of Marsyas and fig-tree on the l. of the other reliefs are repeated to the rt. This probably indicates that the view is taken from the other side of the Rostra; in which case the monuments represented would be those on the opposite side of the Forum, i.e. the Basilica Aemilia, the Curia, and an arch, of which nothing is known.

Some yards further S. is a ruined pedestal suitable for an equestrian statue. The remains are of a late date, and may belong to the *Caballus Constantini*, mentioned in the Itinerary of Einsiedeln.

In front of the Basilica Julia are seven brick pedestals for honorary columns like that of Diocletian. They are represented in one of the reliefs of Constantine's Arch. Some of the huge columns are lying on the pavement close by.

The site of the *Tabernae Veteres* is still a matter of discussion. These were shops, with a portico towards the open space, surmounted by galleries (*maeniana*) for viewing the games and gladiatorial combats, which, as late as the time of Augustus, took place in the Forum. A similar row of shops in front of the Basilica Aemilia was called the

Tabernae Novae. At the end of the paved area are some remains, apparently of a late time. The site was probably that of the *Tribunal Aurelium* mentioned by Cicero.

We now reach the *Arch of Septimius Severus, dedicated, as the inscription shows, in A.D. 203, to that Emperor and his sons Caracalla and Geta, Caesars, in memory of their Parthian victories. The words in the fourth line, OPTIMIS . FORTISSIMISQVE . PRINCIPIBUS, were substituted for the name of Geta, after the murder of that prince by his brother Caracalla, in A.D. 212. The original letters have been traced as follows: P . SEPTIMIO . GETAE . NOBILISS . CAESARI. The



ARCH OF SEPTIMIUS SEVERUS.

material of the arch is Pentelic, that of the columns Hymettian marble. Standing on a higher level than the Forum, the central archway is approached by a sloping road, and the two side archways have steps cut in the base of travertine; but it is clear that neither the roadway nor the steps belong to the original condition of the monument, which stood on a higher level, and may have been approached from the Forum by an independent flight of steps. On the pedestals of the eight columns, four on each face, are reliefs of barbarian captives led by Roman soldiers. Over the side arches are reliefs executed in a style showing the decline of art. The narrow compartment, running immediately over the arches, represents Roma receiving the homage and spoils of the East. The four larger compartments represent on the side towards the Capitol, rt. the entry of Severus into Babylon, and the second siege of Atræ (A.D. 199); l. the passage of the Euphrates, and the capture of Ctesiphon; the flight of Artabanus, the Parthian king, and the surrender of the Arabians (A.D. 201, 202). On the face towards the Forum, l. the raising of the siege of Nisibis (A.D. 195), and the taking of Carrhae, in Mesopotamia; rt. the siege of Atræ in Arabia (battering-ram in use), and the surrender of Abgarus, king of Osroene. Over the principal arch on each side are winged Victories, and beneath them the genii of the four seasons. It appears, from coins of Severus, that the arch was surmounted by a chariot with six horses, and equestrian statues at the four corners. The entablature is badly proportioned, and the projections over the columns of the arches are too heavy.

About 775 the Church of SS. *Sergius and Bacchus*, which had been built in 735 on the ruins of the Temple of Concord, was shifted 100 ft. S.E., to prevent its being crushed by the fall of the Temple, and had one of its towers upon this arch. The arch remained half-buried in the accumulation of soil, and was not cleared of rubbish till 1803, when the workshop of a potter established in one of the side arches was pulled down. The Church itself was destroyed by Paul III. in 1536, to widen the street for the triumphal procession of Charles V.

[Rome.]

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The **Curia**, or Senate House, rebuilt by Diocletian, was transformed into the Church of *S. Adriano* by Honorius I. in 630, and rebuilt almost entirely in 1589, when Sixtus V. gave it to the *Padri Mercedari*, a brotherhood for the Redemption of Slaves. The bronze doors were transported to St. John Lateran by Alexander VII. S. Adriano gives a title to a Card. deacon. The Curia was 28 yds. by 25, raised on a platform approached by a flight of steps, down which Servius Tullius had been thrown by Tarquinius. It was burned by the partisans of Clodius in B.C. 53. The ground behind this Church and that of S. Martina was occupied by the *Chalcidicum* and *Atrium Minervae* (buildings attached to the Senate-house), and perhaps by the more ancient *Basilica Porcia*.

Excavations made in 1885, in front of S. Adriano, revealed a portion of the ancient **Comitium**. It is 18 in. below the area of the Forum, and is approached by three marble steps. On one side is a large pedestal, probably of an equestrian statue, with inscription to Fl. Julius Constantius (cir. A.D. 340). Opposite is the square pedestal of a column, sculptured with rude reliefs of sacrificial scenes, of no value as a work of art, but interesting for its details. Behind the N.E. corner of the Forum was the **ARGILETUM**, containing some booksellers' shops, where Martial recommends his friends to go and purchase his new poems. It led to the **STUBURA**, a noisy, bustling part of Rome, full of small shops and disreputable places of various kinds.

The **Comitium**.—The Curia Hostilia, the *templum inauguratum* built by Tullus Hostilius and restored by Caesar, Augustus, Domitian and again by Diocletian, encroached upon the **Comitium**, the chief legal centre of Rome, and restricted it to the strip of ground between S. Adriano and the *niger lapis*. Excavated in 1900, the ground in front of the church, used in the middle ages as a cemetery, was found to be full of skeletons, some of them in *sarcophagi*. The *loculi* cut in the glorious senate-house are very characteristic of the mediaeval rulers of Rome, who made a necropolis in the ancient precious walls. Near the extreme edge of the Comitium a mediaeval pavement has been found; also a pedestal dedicated by the guild of carpenters in 154 B.C., and afterwards used again by Maxentius, the enthusiastic lover of Rome, and offered to Mars, 'unconquered father,' and to the founders of the eternal city which the emperor called his own. Very likely the bronze wolf of the Capitol stood at the top of a pillar upon this pedestal.

The Imperial pavement of rectangular marble slabs has been unearthed; also a magnificent floor of the Republican period with travertine slabs, very finely jointed, laid on a carefully-prepared bed, and the *massicciata*, small chips of tufa broken up and rammed hard, have been found also. Several other strata have been discovered. Each of them shows very distinct and valuable traces of the age to which it belongs: chips of *niger lapis* and pottery, votive statuettes, and fragments of well-baked red roof tiles; remains of *aes rude* and of large graphite cups, of fine proto-Byzantine vessels of the 5th cent., of coarse *vasa Numae*, porphyry worked with perfect skill in the time of Theodoric, soft tufa cut with an axe, and bits of the tools used in every age. In the earth accumulated over the site, once adorned by a certain number of privileged statues, several fragments of inscriptions have been found. Some of these, added to others until now

scattered about in the Forum, show us a contract of the 2nd cent. B.C. for the making of a road.

In the ground on which the *Salii* danced and sang, the *rex sacrorum* officiated, the Vestals celebrated the *fordicidia* or sacrifice of pregnant cows, and which was the theatre of a number of sacred ceremonies, many ritual pits have come to light and many wells, now filled with earth, dating from Republican times.

The investigations on this most historic part of the Forum have been very fruitful, but much has yet to be done to set free the Imperial senate house, which Varro and Livy and Augustus mention, from the heavy burden by which it is concealed.

Lapis Niger.—It was in January, 1899, that, right in front of the Curia, a great discovery was made. A small area was brought to light having a pavement composed of great slabs of handsome black marble adorned by a few veins of milky whiteness. The whole surface, irregularly quadrilateral, was, as a sacred spot, not to be sullied by profane usage, enclosed within a low edging of stone. This primitive balustrade was, in later times, replaced by coarsely-cut stones, some of which are yet to be seen. Then, under the pavement of the Imperial **Comitium**, 5 ft. below what had previously been considered the level of early Rome, a quadrilateral platform was unearthed, supporting two rectangular tufa bases; on each a fractured pedestal adorned by a rich Etruscan *gaola*; in the intervening space, on the front, a *paralleloipidon* and, towards the western side, where the platform changes its direction, standing on a slight curvilinear plinth, a broken monolithic conical column. Just behind these a quadrangular tufa stele, inscribed with large and deeply-cut letters—a vertical *Βουστροφύδων*—was found *in situ*, its whole superior part having been violently broken. The ruinous state of the *cippus*, and of the whole simple and yet vigorous Etruscan stone-work, speaks only too plainly of injuries by barbarian tribes. The venerable remains were embedded in a layer of different strata; the third one a mixture of cinders, *humus*, and plentiful and various votive offerings.

Of the *Niger Lapis* Festus spoke in his compilation of Verrius Flaccus, but his words have not reached us intact, and Paulus Diaconus does not afford any help. It seems as if an allusion to the great rectangular bases were contained in the words of Varro and Dionysius. But nothing is clearly said about the truncated column, or about the inscribed tufa *cippus*, which has been so violently damaged as to render still more difficult the interpretation of this most obscure relic of Latin epigraphy—the oldest in Rome. The destroyers worked deliberately, and their sacrilegious profanation had to be subsequently expiated by the sacrifice of the young of various animals, and the offering of numberless funereal objects. The profanation and the expiation are evidenced by the precious votive offerings. *Buccaro* vases of every shape, bronze figurines of Archaic type, half-charred jaws of animals, numerous pieces of vases and of small terracotta statues of exquisite Graeco-Etruscan workmanship; a fictile tablet, *fusarolae*, pieces of copper, weights, dice, pearls, remains of personal ornaments and of iron weapons, with many other *ex-votos*, have been found.

We are not in a position to speak positively concerning the inscribed

cippus. Much has yet to be learned. The most profound knowledge of early Latin history, glottology and archaeology is required. The final decisive word may never be spoken; the only indisputable light will be derived from new topographical investigations and the analysis of adjacent strata.

Column of Diocletian.—The beautiful white marble column, with its Corinthian capital, was for long the only visible relic of the Forum. In 1813 the pedestal and inscription were brought to light, and three years later the whole monument was excavated, at the expense of the Duchess of Devonshire. According to the inscription the column was erected in honour of the Eastern Emperor Phocas by the Exarch Smaragdus. But a closer inspection, undertaken in 1903, showed traces of much older writing. The Exarch merely placed a statue of Phocas on the top of the column. Now the pure original lines of this graceful Corinthian pillar can fully be admired, having been freed, on the northern and western side, from the unsightly base, which was altogether out of proportion. Most likely the column was a memorial of Diocletian's important works of reparation after a very destructive fire. The original base, belonging, no doubt, to the beginning of the 4th cent., is very handsomely worked. The inscription to Phocas had been several years discovered when Byron spoke of the pillar as 'the nameless column with a buried base.'

Subterranean Passages.—Caesar was too perfect a politician not to wish to captivate the powerful democracy by every means in his power. The rich buildings which Suetonius mentions, the handsome *basilica* '*inter aedem Castoris et aedem Saturni*,' were not sufficient for the populace, who demanded amusements. Julius fulfilled their desire by making the Forum the theatre of various scenes much richer than had ever been seen there before. This has been proved by recent excavations. A system of underground passages, having the Caesarian orientation, was cleared in 1902. The passages (*cuniculi*), 7 ft. high and 4 wide, occupy the whole central area, and a passage, running under the longer axis, is cut at right angles by four transverse corridors. Square spaces are to be seen showing traces of pine and elm wood settings, of windlasses, and of tracks left by ropes. The complicated subterranean work was, no doubt, of great help during the gladiatorial spectacles, or other performances granted by Julius to the populace.

Not far from the *Niger Lapis*, near the line of division between the *Comitium* and the Forum, are many irregularly-shaped pits, of rectangular or polygonal form, having the old solar orientation. The bottom is of natural ground, while the sides are lined with tufa slabs and have at the top a groove for a lid. Many similar ones, having the new orientation, have been recently discovered in front of the *Rostra* and the *Basilica Julia*. They were full of earth without any ritual remains, having, no doubt, been expressly cleared of such many centuries ago. The pits were probably used for ritual libations during the ceremonies of inauguration; very likely those near the *rostra* are connected with the great changes made in the Forum by Julius Caesar, when he moved the *Rostra* from the old site and also abandoned the old orientation. The Republican buildings made an angle of some thirty degrees with the richer Imperial structures.

Another series of pits has later been found running beneath the Temple of Julius Caesar.

The Curtian Lake.—Livy relates that a gulf opened in the Forum, and that earth, being poured in, did not fill it. The augurs being consulted, demanded a sacrifice. Marcus Curtius, a valiant young soldier, offered himself. Armed on his charger he precipitated himself into the abyss, and was followed by the innumerable offerings of grateful Romans. Then the earth closed. This legend, which spoke to Roman hearts of supreme devotion, and passed unforgotten from the Kingly period, through the whole span of the Republic, to the Imperial Age, must have had an historical basis.

Near the elegant Corinthian column of Diocletian a vast trapezoidal keel, 20 Roman feet broad and 30 long, was recently unearthed. A travertine bank encloses the whole sacred spot, near which Galba met with an ignominious death. The solid foundation is formed of many superposed tufa strata, and has quite a peculiar orientation, so as to oblige the *flamen* to turn always southward. Small ritual pits are also to be noticed, and traces of square pedestals and of altars. The crowned statue of Marsyas was erected near the altar of Curtius, and the precious fig-tree and other plants were religiously cultivated not far away. New light will certainly be thrown on this, the noblest of Roman symbols, by future explorations revealing the innumerable offerings concealed in the abyss, and showing when first the sacred lake fell into oblivion.

Colossal equestrian statue of Domitian.—Many are the verses consecrated by Statius to the huge equestrian statue which Domitian caused to be erected in his own honour in the centre of Roman life. The poet beautifies, adulates, magnifies—he always does—but certainly his description is not quite untruthful. He lived in Rome at the time when the Forum was adorned with this bronze colossus, and wrote immediately after its erection. The gigantic figure of Domitian looks over the tops of the temples. His right arm is extended, while the left hand supports the Tritonian virgin. In front of him is the *heroon* of Caesar; the temples of Vespasian and Concord are behind, the *Basilica Julia* on his right, the *Basilica Aemilia* on his left. The valiant charger suits his imperial cavalier. Not far away from the celebrated Curtian Lake, at 3 ft. below the present Forum platform, a vast substruction was recently discovered; and somewhat higher three travertine slabs, which appear to have supported, by means of metallic poles, the powerful legs of a horse six times the natural size. The horse must have stood with the right fore foot raised. Statius says that, with head thrown back, the fiery animal, pressing with his bronze hoof the current of the conquered Rhine, threatened to rush forward. The poet prophesied eternal life to the imposing monument, which time alone could surely never have destroyed:

... stabit dum terra, polusque,
Dum romana dies.

The poet could not foresee that in the very year of his own end the dagger would prostrate his protector, and that the Senate would hasten to decree the destruction of every statue, and the erasure of every inscription, to the hated emperor.

When the poor fragmentary remains of the colossus were excavated, a most interesting discovery was made of a document proving that the rites followed by the *flamines* were quite as ancient as Rome itself. Very deep in the huge substruction, under a travertine slab, a square space was brought to light. Five perfectly preserved vases were found therein, not differing from those unearthed in the Forum tombs. The largest of them contained a piece of native gold. A similar offering was made during the reign of Vespasian to the temple of Jupiter Capitolinus. '*Iniectae fundamentis argenti aurique stipes et metallorum primitiae nullis fornacibus victae sed ut gignantur.*'

Equestrian statue of Q. M. Tremulus.—It is known that a monument was erected in honour of Q. Marcus Tremulus, the valiant consul who defeated the Hernicans in 806 B.C. Cicero and Livy say that the statue was '*ante Castoris*'; Pliny writes that it was an equestrian statue '*togata*' (with toga) but '*sine tunica*' (without tunic). Not far from the temple of the divine brothers and just in front of the altar of Julius Caesar, a vast substruction, and remains of the travertine plinth, and of the grand marble pedestal, were recently exposed.

Temple of Julius Caesar.—Conspicuous remains are here to be noticed of the Temple built by Augustus, in the year 42 B.C., where the body of his adoptive father was burnt: '*AEDEM DIVI IVLII . . . FECIT.*' The *heroon* had a unique plan, and was erected upon a lofty substruction facing towards the Forum and the Capitol.

Ut semper Capitolia nostra Forumque
Divus ab excelsa prospectet Julius aede.
(OVID, *Met.* xv. 841.)

A coin of Octavian shows the Temple with the foreboding comet on the *tympaenum* and the *cella* with Caesar fixing his eagle eye on the *Arx*, the augur's wand (*lituus*) in his right hand. The Temple was burned in the time of Septimius Severus, and promptly rebuilt. Until 1898 no traces were to be seen of the altar sacred to the memory of the murdered dictator. Near the column of Numidian marble marking the site of the funereal pyre, an altar was raised at which grateful Romans offered rich sacrifices and heartfelt worship. Owing, however, to the internecine struggles which tormented Rome this altar was soon destroyed. Long raged the tumultuous populace until the *triumviri* decreed a new altar to their idol; the same altar on which, by an Augustan order, 300 rebels, taken prisoners at the siege of Perugia, in 41 B.C., were immolated. A poor block of concrete is all that is left to us of the precious monument, the base of the strong empire created by Julius, so barbarously damaged by mediaeval ravagers.

Here also are the remains of the *Rostra* of Julius Caesar, the platform built in front of the *heroon*, at a somewhat lower level, and having steps on each side and a concave hemicycle in the centre. Its front was ornamented with the prows taken in the battle of Actium. Their holes are still to be seen. Some coins of Hadrian show the emperor addressing the crowd from these *Rostra*, which were often used for public orations, especially at the funerals of members of the Imperial family.

The Arch of Augustus.—Very few remains are left of the Arch which was erected to Augustus in 19 B.C., to commemorate the recovery

of the military ensigns which had been lost in 55 B.C. during the Parthian war; it was represented on some coins adorned by a *quadriga*. A marble inscribed block from its attic was found in the 16th cent. The foundations, consisting of great travertine blocks, showing that the arch was a triple one, with the central opening 14 ft. wide, were discovered in 1888. During recent excavations large portions of the marble bases, exactly fitting the foundations, have been brought to light. They were identified by the character of their mouldings and, supported by modern brickwork, have been replaced in their original position.

The Regia.—Over and over again had explorations troubled the remains of the *Regia*, that most venerated spot, where kings lived in splendid dwellings and the college of *pontifices* and *flamines* officiated, where ritual instruments were carefully kept, and mysterious ceremonies reverently performed; but almost in every case the attempt proved totally fruitless. Nothing but a few blocks of marble had been found of this precious monument. Much has now come to light of the sacred edifice so splendidly reconstructed by Domitius Calvinus in Julius Caesar's lifetime: on the northern side of the building a trapezoid and its steps, forming the curbstone of the *Sacra via*, and also a part of the marble pavement of the vestibule, and numerous wells lined with tufa slabs.

In the second hall facing the entrance, the yellowish blocks of the floor surround a truncated circular structure of grey tufa, whose segments rest on a stratum composed of earth and fragments of rough pottery. This is, no doubt, what remains of the sanctuary of Mars, where two wooden rods with metal points were religiously kept, the sacred spears dedicated to the Latin and Sabine Mars, frequently referred to in classical literature as signalling seismic disturbances and foreboding impending disasters: '*hastae Martis in Regia sua sponte motae.*' The western travertine wall of the place, where the sacred spears were suspended, rises from the lower level of the handsomely paved adjacent space, the office occupied by the *Kalatores pontificum* and *flaminum*. Against the western wall of the building a small square tufa construction has been discovered, most likely the basis of an altar; and close to it a storepit in the form of a dome, with neatly worked grey tufa walls and a bottom of well-laid earthenware concrete (*opus signinum*), which contained earth mixed with the bones of animals, fragments of vases and pens (*stili*), and an oaken tablet. Both altar and storepit are precious remains of *Ops Consiva*, the primitive deity to whose shrine only Vestals and the *Pontifex Maximus* had access. Most likely the storepit was a subterranean granary, protected from heat and damp, a well-adapted place for the sacred *far*, the grain so frequently alluded to in Roman ritual laws.

Further on are the remains of the round Temple of Vesta, frequently destroyed and restored in the same form. The entrance faced the S.E., opposite to the House of the Vestals. Horace speaks of an inundation of the Tiber having threatened these buildings.

Vidimus flavum Tiberim, retortis
Littore Etrusco violenter undis,
Ire defectum monumenta regis
Templaque Vestae.—(Od. I. ii. 13.)

The flood of 1870 also reached to this part of the Forum. The Temple, according to tradition, was built by Numa Pompilius A.U.C. 39, and dedicated to Vesta, the goddess of fire.

Past excavations had not told us much of the *Aedes Vestae*, the most sacred of all Roman shrines, where the virgin priestesses carefully guarded the ever-burning fire which symbolized the family hearth. It was especially precious to the Romans, who believed the worship of Vesta to be the basis of their religion, which regarded the State as one household. The building, originally round in shape, and with a dome in imitation of the early Italian hut of wattle with a thatched roof, has lately revealed many of its secrets. The masonry core, fifty Roman feet across, consisting of concrete strata covered by enormous tufa blocks, had been pierced through by mediaeval destroyers.

The *cella stercoraria* has been brought to light, in which were probably kept the ashes of the sacred fire, removed once a year to the altar of Ops on the Capitol. What had come from fruitful earth had to return to her again.

The trapezoidal shape of the central vault, having the acute angle to the S.W., recalls the form of *Roma Quadrata* and of all very ancient Roman sacred buildings. It was found filled with earth mixed with fragments of marble and pottery.

Hic locus est Vestae qui Pallada servat et ignem.
(OVID, *Trist.* III. l. 28.)

The State relics, the sacred documents, and the precious pledges of empire, were most carefully preserved in the sanctuary of Vesta, which was not an inaugurated temple but a sacred edifice. The white-robed maidens guarded also the fateful *Palladium*, and the Penates, saved by Aeneas from burning Troy. During the excavations the round platform of the *podium* was brought to light, with a quadrangular pit showing no traces of decoration or plaster, and having no masonry at the bottom, so that the fire might burn in uninterrupted connection with mother earth. The limits of the *temenos* were also unearthed, and the tufa walls, once covered with delicate *opus albarium*. The various restorations of different ages could easily be recognised. Traces can be seen of the Flavian *opus incertum*, of the restoration due to Lucilla Augusta, the daughter of Marcus Aurelius, and of the late Imperial work ordered perhaps by Julia Domna. The symbolic building underwent many changes, and was several times a prey both to fire and flood. Many sacrificial remains have also been discovered: cinders mixed with charred pieces of wood, extinguished by libations, and therefore not the remains of the ever-burning fire, and traces of sacrifices of the boar, ram, and bull (*suovetaurilia*), and of sacrificed dogs of the same breed as the shaggy animals of the Roman campagna, and numerous potsherds. On one of these the profile of a woman has been roughly outlined, possibly three or four centuries before the Christian era, by the unskilful hand of a maiden consecrated to Vesta.

Some parallelipedons have also been found, probably loom weights, and a curious piece of a concave perforated terra-cotta disc which may have borne the burning embers of the annual ceremony when the Pontifex Maximus rekindled the extinguished flames, and

the daughters of Rome carried the fire to the sacred hearth by means of a vessel.

Graceful hellenistic statuettes, and undecipherable coins have also been found. When removing the bank of earth under the church of S. Maria Liberatrice, many architectural fragments of white Luna marble were brought to light. Among them were remains of the cornice and of the capitals, of the wedge-shaped segments forming the roof of the colonnade, and of the panels of the cornice; all of them most valuable in showing how the circular shrine really appeared in the days of its glory.

A few steps beyond this is a Shrine (10 × 7 ft.), whose white marble entablature is placed near and bears the following inscription:—

SENATUS . POPULUSQUE . ROMANUS .
PECUNIA . PUBLICA . FACIENDAM .
CURAVIT.

From its position it should probably be assigned to Vesta.

The discovery of the *House of the Vestal Virgins in 1883-4 is chiefly due to Guido Baccelli, then Minister of Public Instruction. This building extends for some distance S.E. of the Temple of Vesta, whose vicissitudes, as regards burning and restoration, it seems to have closely shared. The Vestals, at first four in number, were afterwards increased to six, and selected from girls of patrician families between 6 and 10 years of age, who were required to be free from every defect. The duration of the vestalhood was 30 years, after which the Vestals were allowed to marry, but there is no instance on record of any of them having done so. Their essential duty was to watch by night and by day the sacred fire in the Temple, and to guard the Palladium, saved by Aeneas, from the burning of Troy, and other relics. If the fire were permitted to go out it was considered a bad omen for the city, and the Vestal allowing it was flagellated; if one broke her vows she was buried alive. The fire was, however, solemnly extinguished on New Year's Day (March 1st), and rekindled by the Pontifex Maximus. When Augustus gave the Vestals (B.C. 12) the residence of the Pontifex Maximus which adjoined their house, preferring himself to live on the Palatine, they rebuilt the premises on an enlarged scale.

The Atrium was a large open court, 71 by 221 ft., surrounded by marble columns of great beauty, such as *breccia corallina*, of which two are *in situ*, and by rooms in two stories. In the central pavement are the outlines of a circle within an octagon of brick, the intervening space having eight divisions. In the Atrium are also a well and a fountain. Here are placed portrait statues of the Vestals, and pedestals with inscriptions, but it is not known to which statues they respectively belong. The statues are mostly of Parian marble and of the 3rd or 4th cent. but not remarkable as specimens of art. The most perfect among them have been removed to the *Musco delle Terme* (Rte. 21). The pedestals are fifteen in number, all bearing inscriptions stating to whom and by whom they were dedicated; one to the chief Vestal Terentia Flavola by her brother Quintus Lollianus, his wife and daughter; another to the chief Vestal Praetextata by Julius Creticus, a religious attendant of Vesta; and a third to Numisia Maximilla. The one dedicated to Coelia Claudiana is in honour of her having attained

the twentieth year of her rank, and expresses a wish that she may happily complete thirty years. Six pedestals are inscribed with the name of Flavia Publicia, and bear eulogies of her piety and careful guardianship of the eternal fire. On the latest (A.D. 364)—the central one of three at the N.W. end—the Vestal's name is erased, owing most likely to her having become a Christian, as Prudentius asserts some did shortly before the worship of Vesta was finally abolished by Gratian, A.D. 367.

At the S.E. end of the Atrium is the Tablinum, approached by four steps between columns. Portions of the beautiful marbles forming the steps, lining, and floor are still visible. Six rooms, three on each side, open into the Tablinum. The number suggests that these were the rooms of the six Vestals. The middle room on the right, being in a damp situation, has its floor raised on amphorae cut in half, and on the side walls are the depressions where the hot-air flues were situated. Other means to counteract the effect of damp exist in the double wall built on the side of the house towards the Palatine, the interval being filled in with charcoal. At the back of the last-named rooms is a bath-room with niches for statues over the bath and a vaulted space, apparently occupied by the central heating apparatus, with flues. Leading back N. from this room is a passage, out of which open kitchens and other offices. In the second are the remains of a mill with the surrounding space for the slave who worked it. At the end of the passage is a staircase leading to the still existing upper story, which consists of chambers, each with its adjoining bath-room.

At the S. angle of the House of the Vestals were found the remains of a building of the 8th or 9th cent., in which was an earthen vessel, containing a large number of English silver coins—3 of Alfred the Great; 217 of Eadward I.; 393 of Athelstan; 195 of Eadmund I., and others ranging from 871 to 947 A.D. In the same vase was a bronze fibula with an inlaid inscription:—

+ DOMINO . MARINO . PAPA +

This refers to Marinus II., who was Pope from 942 to 946 A.D. Among these was a gold coin of Theophilus (829-842). They are now in the *Museo delle Terme* (Rte. 21). It was in this building, and serving as pilasters to its S.E. wall, that the first four pedestals bearing inscriptions to the Vestals were found in 1883, before the rest of the Atrium Vestae was uncovered. They had been evidently removed from the sacred precincts when the site and materials of the Vestals' house became public property on the final suppression of their order in 394.

The origin of the worship of Vesta is very simple. In pre-historic times, when fire could be obtained only from the friction of two sticks of dry wood, or from sparks of flint, every village kept a public fire burning day and night, in a central hut, at the disposition of each family. The care of watching the precious element was entrusted to young girls, because girls as a rule did not follow their parents and brothers to the far-away pasture-grounds, and did not share with them the fatigues of hunting or fishing expeditions. In course of time, however, this simple practice became a kind of sacred institution, especially at Alba Longa, the mother-country of Rome; and when a large party of Alban shepherds fled from the volcanic eruptions of the

Alban craters into the plain below, and settled on the marshy banks of the Tiber, they followed naturally the institution of the mother-country, and the worship of Vesta—represented by the public fire and the girl attending to it—was duly organised at the foot of the Palatine hill, on the borders of the market-place.—*Lanciani*.

In addition to the small tank at the E. end of the great court-yard, two large shallow ones, once lined with Luna marble, have recently been discovered. As of old, the water comes now to them through a conduit made of perforated amphorae. It did not serve for any ritual purposes, for no water brought through pipes could be used for them. At the S.W. corner a group of rooms has been found. In the largest of them, having an apsidal W. wall, a saucepan and two wine jars were discovered *in situ* embedded in a floor of white mosaic. The vessels can hardly have come there casually. Hence these secluded rooms call to mind the *penetralia*, the strictly private part of every abode.

Drains have also been unearthed, and staircases leading to the upper rooms; on the splay of a window a delicate painting of graceful birds, and pavements of beautifully coloured marble.

Behind the rooms, near a very steep staircase, many gold coins of Byzantine art belonging to the second half of the 5th century have been found. Very likely they had been hidden there at the time of Ricimer's march against Rome in 472 A.D., about eighty years after the worship of Vesta had been abandoned; probably court officials resided in the consecrated atrium. In the W. side an oven was found, perhaps a primitive ritual one used by the Vestals for baking the grain which was brought yearly to them in the beginning of May, and was the principal ingredient of the salted grains eaten during the patrician wedding ceremony. Ashes of the last fire were there, with fragments of the coarse antique *vasa Numae* and small sacrificial bowls (*capedunculæ*) with crescent-shaped handle, helpful to the knowledge of ancient sacrificial laws. Shells of oysters were found. Macrobius mentions oysters as forming part of a ceremonial repast of which the young priestesses partook with the *flamines*. Among the ashes was also what may be judged a useless find, but is precious for its recondite meaning: a *liba*, a carbonized cake baked out of dough, parallel strips joined together in the shape of a raft; the *strues*, the sacrificial offering which Festus illustrates, and Ovid mentions as dedicated to Janus.

The Fons Juturnae.—Fire and Water and their worship were so intimately connected in early Rome that the shrine of the goddess of water could not be far from the house of the Vestals. Near the primitive hut, within which lived continually the sacred fire, must have been the ever-flowing spring sacred to Juturna.

Recent excavations have brought to light this shrine, which had been buried for centuries. Republican arcuations have been discovered, with the traces of an inclined way, which calls to mind the steep path used by the women of the Palatine when they came down to draw the salubrious water, and to fetch burning embers for the family hearth. A large brick-work arch covered the pool. Its shape is quadrilateral, as in the *Forma Urbis*, the marble plan of Rome. It measures a little over 5 metres each way and is 2½ metres deep. The walls are of *opus reticulatum* covered by white Luna marble. The never-failing spring was peculiarly clear and pure, and was believed

to possess medicinal and divinatory qualities. It was used in the adjoining temple of Castor and Pollux for the verification of weights and measures.

A beautiful group stood here of the twin gods, represented, as on the coins of the *gens Postumia*, watering their steeds after the momentous battle of Lake Regillus. But these and other statues standing near had been smashed by barbarians, and the fragments were heaped on one another till the sacred site had become entirely concealed. A fine horse's head was found, almost uninjured, with nostrils distended and archaic mane; also two human torsoes, a bust of Aesculapius, the remains of an Ephesian Diana, and *amphorae*, *fusarolae*, lamps, and other vessels.

The white marble altar found at the bottom of the tank, sculptured on all four sides, deserves careful notice. The artificer represented Jove wearing the *himation*, Leda with the swan, Diana Lucifera holding the symbolic torch, and the Dioscuri in their conical caps with spears in their hands, and stars overhead. During the explorations many evidences were found of the worship given in Rome to the consecrated site, and also of its subsequent subjection to the worst possible profanation.

The graceful marble *puteal* of the 1st century, bearing the name of the *aedile* who restored it, was found full of various fragments. The ropes have worn deep grooves on its edge. A leaden pipe supplied it with water direct from the springs of Juturna. It was very likely used by the virgin Vestals for expiations and other rites. Hard by stood a large block of marble, and on it an altar of the 3rd cent., adorned by vessels and libation saucers; it has a relief of Juturna taking eternal leave of her brother Turnus.

Close behind the *puteal* stands the shrine of brickwork, with fragments of frieze and architrave, showing traces of a bronze inscription: '*Iuturnai sacrum*.'

Near the pool some small arched cells were brought to light. They were probably used by those who came to drink the waters. Various broken statues of health-divinities were discovered in them; Apollo the healer, Aesculapius with the serpent and the cock, *Roma Salus*, and an erect figure, perhaps the nymph of the water herself. There were also found many sculptured fragments of marble, of the early coarse *vasa Numae*, of glass cups and bottles, showing that it was customary to drink the water and carry it away as a medicinal charm, of lamps, greenish glazed jugs used for carrying the liquid for private as well as for public lustrations, and stone mortars such as were used in the Middle Ages for the compounding of drugs.

*The Temple of Castor and Pollux was erected to the Dioscuri in memory of their aid to the Romans at the battle of Lake Regillus. It was originally dedicated by the son of the victorious dictator, Aulus Postumius, B.C. 481. It was rebuilt by L. Metellus Dalmaticus, B.C. 119, and again in the time of Augustus, A.D. 6, by Tiberius, in his own name and that of his brother Drusus. The temple, which was *octastyle*, with eleven columns on each side, stood on a lofty *podium*, 22 ft. high, formed of concrete enclosed in tufa masonry covered with Pentelic marble. A flat pilaster with finely moulded cornice and base was under each column of the peristyle. Portions of these are visible

below the three remaining columns, which support the central part of the entablature on the S.E. side, and belong to the restoration of Tiberius. The columns are 47½ ft. high and 4 ft. 9 in. in diameter. They are of the most elegant shape conceivable, and the capitals, architrave, and frieze which surmount them are ornamented with decorations of the very best period of Graeco-Roman architecture. The work on the entablature is most delicate and perfect, even in the parts which are not easily seen, and well repays a minute examination with a glass. The designs of the cornice and corbels are very chaste, and besides the usual ornamentation there is along the upper edge a row of beautiful lions' heads, through which the rain-water ran off.'

—B. A wide central flight of marble stairs, with smaller flights on each side, led down to the *Sacra Via*. The Temple of Castor was the centre of agitation in the turbulent times of the Republic, the open space between it and the Temple of Julius being used for public assemblies; the terrace and steps of the temple served as a platform for haranguing the multitude. Violent contests between Cato and Metellus, and between Caesar and Bibulus, took place upon these steps. The Emp. Caligula pierced a door at the back of the *cella* to connect the Temple with his palace on the Palatine, and occasionally presented himself for adoration between the two statues.

Out of a fragment of a column of this Temple, Lorenzetto sculptured the well-known statue of Jonah in the Chigi chapel of S. Maria del Popolo; and another fragment found at the same time was used by Michel Angelo for the pedestal of the statue of Marcus Aurelius in the Piazza del Campidoglio. Fragments of the *fasti consulares* found near this temple in 1817 are now in the *Pal. dei Conservatori*.

Iron bars have recently been added to strengthen the graceful columns, and the foundations have been stiffened with heavy masonry.

By demolishing the church of S. Maria Liberatrice and removing the great bank of earth not only was a long-buried *basilica* brought to light, but it became also possible to clear, on the S. and W. sides, what is left of the once splendid and venerated temple of the twin sons of Leda. Stone blocks along the *Vicus Tuscus* show how much of the concrete base is missing, and exhibit with their curious holes the interesting use of swallow-tail wooden dowels. An imposing monolithic angle of the *tympanum*, with deeply undercut Augustan mouldings, is to be seen on the S. side, determining the dimensions of this temple as rebuilt by Tiberius and Drusus. Hard by are two bases of columns, a capital and part of a fluted column.

The *Vicus Tuscus*, which here turns off at rt. angles from the *Sacra Via*, was the route followed by the great processions which went from the Capitol to the Circus Maximus on the occasion of the Ludi Romani, and from the Forum to the Temple of Juno on the Aventine. Near the corner of the *Vicus Tuscus* stood, in the time of Ovid and Propertius, the Statue of *Vertumnus*, the pedestal of which was discovered in 1549.

S. Maria Antiqua.—The church of S. Maria Antiqua, probably so named from an ancient *icon* representing the Virgin, was constructed out of a monumental building of the early Empire, the library of the Temple of Augustus. It was founded in the 6th cent., and became a diaconate; it was deserted about the middle of the 9th cent. owing to

the collapse of neglected walls belonging to the House of Tiberius overhanging it on the Palatine. The diaconate was transferred by Leo IV. to S. Maria Nova on the *Sacra Via*.

Until 1900 the old church was completely filled by earth and rubbish to a height of some 30 ft., and a second Christian temple, named *S. Maria libera nos a poenis inferni* or *S. Maria Liberatrice*, was erected over the site in 1550, and restored by Cardinal Lante in 1617. Strangely enough this mass of superstructure proved useful to archaeology, preserving many paintings from obliteration. For this reason the deserted *basilica* excites the greatest interest, with its simple frescoes (a unique example of such art in Rome, and all the more important as belonging to successive dates), with its never-roofed centre, and its portico resting on square piers of masonry. The open *atrium* of the Imperial building became the body of the Christian church, the covered portico the aisles, the *tablinum* the sanctuary, and the *alae* side chapels. The church is approached from the *Via Nova* by means of a vestibule and a grand hall adorned all around by very large niches. The Christian community removed the handsome marbles, painted the frescoes, and cut numerous *loculi* in the Hadrianic walls, 7 ft. thick. The privilege of a richly decorated marble sarcophagus under the floor, or against the walls of the holy building, or of an eternal resting-place in curious imitation of a gabled house, was granted to a few favoured persons. Every tomb has now been covered down again.

The side walls of the church are, following the usual Byzantine custom, covered with paintings showing the greatest *naïveté* in drawing and perspective. Those of the upper row are almost entirely obliterated. The second row from the top has scenes from the life of Jacob and Joseph, the third has figures of saints drawn somewhat better than the rest, and below is a dado representing hangings. Bible figures decorate every wall. St. Anne and St. Elizabeth and the Holy Virgin, Christ and St. John the Baptist, the Annunciation and the Descent into Hell, the Crucifixion, and a jewelled Madonna (repeating in the 8th cent. a Byzantine type belonging to a much earlier time), St. Julitta and her son Cyricus, with the story of their martyrdom, Pope Zacharias, and Theodotus the restorer and decorator of a chapel, with a model of a barrel-vaulted church in his hands.

The sanctuary was decorated several times over. The process used by the unskilful painters was, unhappily, not a durable one, and the 1200-years-old colours, so long covered up in a damp place, and now once more exposed, are unavoidably fading.

To the rt. of the apse, excavated in the concrete wall, a precious document of early Christian art is to be seen, four successive coats of stucco bearing four different frescoes. A conventional pattern in red and light blue, a Byzantine Virgin with the Child, bending angels and Fathers of the Church; paintings greatly differing in style, and showing undeniable signs of the different ages to which they belong. All the hieratic figures of the old *basilica* will soon be irreparably damaged. They illustrate the time in which Rome was slowly freeing herself from Byzantine dominion.

Recent explorations have revealed important traces of the *clivus* paved by Augustus. From the Arch of Titus to the Palatine the way lies open. The *Sacra Via* led up to the *Clivus Palatinus* and leads

there still. The tufa rock, cut in large stairs, has been reached in one point. The foundations of houses and shops along the *clivus* have been discovered, some of the latter still showing the ancient mosaics of minute white and grey *tesserae*. A set of very deep Republican wells have also been brought to light, very important for the study of the period previous to the construction of the Roman aqueducts.

Beside the glorious way, specially used for religious ceremonies, another road was made in ancient times inside the *urbs*; not a *vicus* nor a *clivus*, but a *via*, the *Nova Via*, leading to the house of the King on the *Summa Sacra Via*. The road started from the *Porta Vetus Palatii* or *Porta Mugonia*, which has recently been explored, ran on to half the height of the Palatine and finished in the *Velabrum* under the *Porta Romana*. The *Nova Via* seems to have been constructed by Servius Tullius in order to provide the means of going to the Palatine along the northern slope of the hill. The grand Imperial buildings have almost entirely concealed the *infima nova via*, but the beginning of the road between the House of the Vestals and the House of Tiberius is very well preserved. The recent explorations began from the Imperial strata, and the brick arcuations of the buildings are now to be seen. Here there is now a new entrance to the Palatine, and the Forum visitors can ascend to the elevation dominating the *Aedes Vestae* and the *Pons Juturnae* through the ramps of the Imperial palace, whose walls are covered by the frescoes of S. M. Antiqua. Thus from the venerated relics of most ancient Rome they will gradually reach the monumental remains of the Republic, the magnificent Empire, and the Dark Age.

*The Arch of Titus was erected to commemorate the conquest of Jerusalem. The inscription remains on the attic: SENATVS . POPVLVSQVE . ROMANVS . DIVO . TITO . DIVI . VESPASIANI . F. VESPASIANO . AVGVSTO. The title *divus* applied to Titus shows it to have been erected after the death of the Emperor, A.D. 81. The arch stood originally on the prolongation of the Colosseum axis, and was removed to its present position by Hadrian in order to clear the ground for the Temple of Venus and Rome. In the Middle Ages it formed part of the Frangipani stronghold. It was restored to its old form in 1822. The additions in travertine are easily distinguished from the stained Pentelic marble of the original.



ARCH OF TITUS.

On either side over the arch are beautiful but injured figures of Victory. On the key-stone towards the Colosseum is a figure of Roma; on the other side, Fortune. The frieze represents a procession of warriors leading oxen to sacrifice. The vault has in the centre a relief representing the apotheosis of Titus. The piers under the arch are ornamented with reliefs, on a large scale, of the triumphs of Titus. On the l. the Emperor is drawn in his triumphal car, conducted by Roma and crowned by Victory. On the rt. the triumphal procession is about to pass under an archway, possibly that of Fabius, at the bottom of the

Sacred Way. The soldiers carry the spoils from the Temple of Jerusalem, among which may be recognised the golden table, the silver trumpets, and the seven-branched candlestick of gold. The sacred objects brought from Jerusalem were deposited by Vespasian in his magnificent Temple of Peace; and the representations of these symbols of a strange worship were doubtless copied more or less closely from the originals. It affords the earliest instance in Rome of the use of the Composite capital—a superposition of Ionic volutes upon two rings of Corinthian acanthus leaves, and not considered a very happy artistic design. Other examples are the *Arch of Severus*, the *Arch of the Goldsmiths* or *Money-changers* (p. 253), and the *Baths of Diocletian* (Rte. 21).

At the corner of the road which ascends from the Arch of Titus to S. Bonaventura (p. 123), are foundations of the *Torre Cartularia*, a mediaeval stronghold, built by the Frangipani to protect the entrance to their fortress, which included also the Colosseum and the Septizonium. Its name seems to have been derived from the archives of the Popes, which were transferred to it for safety in the 10th cent. During the troubles of 1167, Pope Alexander III. took refuge in this tower, to escape the assault of the faction of Barbarossa. It was partially destroyed by the Senator Brancalcione in 1257, and the remaining part was pulled down in 1829 during the restoration of the Arch of Titus, which had served as a buttress to the Tower. The ruins now visible consist of a gigantic platform of lava concrete in five steps, with massive blocks in mixed travertine and peperino.

Further on, to the rt. of the paved road, are the remains of some baths, probably those built in the 3rd cent. by Elagabalus. Their brick-work is good, the flue-tiles often well-preserved, and the marble lining of the baths handsome. The centre of the group is occupied by a curious building, in the form of a basilica, ornamented with columns of cipollino. Beneath it is a very singular kind of crypt. In the apse is a fountain or cistern, just on the spot where the altar would have stood if the building had been a church. Overlooking these Baths are the lower parts of vaulted chambers which formed part of the Palace of Nero.

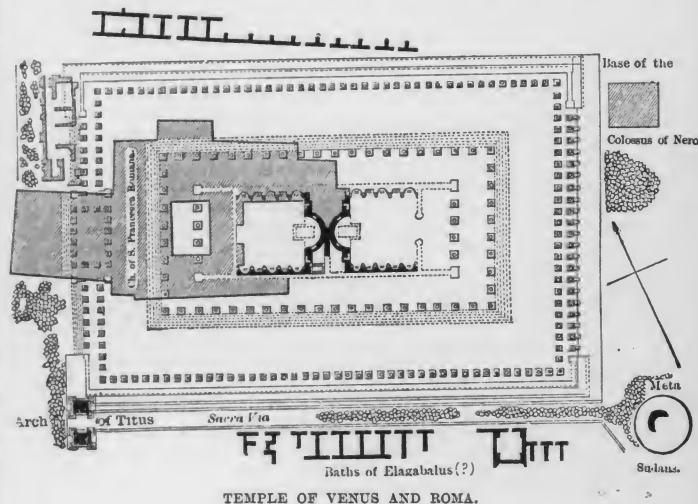
The explorations of the *Clivus Palatinus* have been extended beyond the *crepido* or pathway of the ancient road, in order to determine the site of the *Aedes Larum*, or shrine of the public Lares. In fact, on the Velia, where the Nova Via meets the Sacra Via, many massive brick remains have recently been discovered. They belong to the temple of the two deities watching over the prosperity and preservation of the city, just as the private Lares watched over the domestic hearth. This worship was very important in Rome and very ancient, its tradition going back to the 8th cent. B.C. Augustus writes in the *Monumentum Ancyranum* that he built and restored the venerated shrine in *summa sacra via*. Ovid alludes to the garlands sold at the temple of the Lares:

Hic ubi fit docta multa corona manu.
(*Fast.* vi. 791.)

Past the Arch of Titus, to the right of the Sacra Via, the remains of a vast substruction are to be seen. The massive blocks in mixed travertine and peperino belonged most likely to the Temple of Jupiter Stater.

According to Roman tradition it had been built by Romulus outside the walls of *Roma quadrata*, not far from the old gate of the Palatine hill. During the war against the Sabines, Romulus saw his warriors in danger, and, imploring help from Jupiter, promised to erect a temple in his honour.

Upon an artificial platform extending from the Summa Sacra Via to the area of the Colosseum, in the midst of an enclosure, surrounded by a vast colonnade, was the double Temple of Venus and Roma (A.D. 125). The platform, with fragments of its 72 columns, and the ruin of part of the cellae of the temples (semicircular apses placed back to back) are all that remains of this magnificent monument. The



stucco ornaments of the vault in these apses are among the finest examples of the kind in Rome.

This temple was designed by the Emp. Hadrian himself, and was placed on one of the most commanding sites in Rome. The ground had been previously occupied by part of the *GOLDEN HOUSE OF NERO*, which extended from the Esquiline to the Palatine. This palace was destroyed by Vespasian; but the *COLOSSUS OF NERO*, which had been commenced by order of that Emperor in his own likeness, and finished after his death as an image of the Sun, still stood on this site when Hadrian began his work. It was then removed to another position, probably to the great pedestal still existing close to the Colosseum. Dion Cassius relates that Hadrian submitted his design of the double temple to Apollodorus, the architect of the Forum of Trajan, upon
[Rome.]

which the latter observed that the statues, which were sitting figures, were too large for the cellae, for if they rose they would strike their heads against the roof; that the temple should have been raised on a higher level, so as more completely to command the Sacred Way and that the required substructure, if made hollow, would have been a useful place for storing the machinery of the theatre (Colosseum). The historian adds, probably without truth, that Hadrian caused the architect to be immediately put to death for his bold criticism.

It is probable that the temple, lofty as it was, appeared from the Sacra Via somewhat sunk behind the colonnade of about 180 granite and porphyry columns which surrounded it. The two Temples faced towards the Forum and the amphitheatre, with a porticus of 10 columns in each direction. That of Roma appears to have looked towards the Forum. The platform was approached from the Summa Sacra Via by marble steps, still partly preserved between the Church of S. Francesca and the Arch of Titus; and from the side of the Colosseum by two staircases, the remains of which may be traced. The building was begun A.D. 121, and was probably finished in the reign of Antoninus Pius (A.D. 138), upon whose medals, as well as Hadrian's, it is represented. Within it was an altar, at which every newly-married couple in Rome offered sacrifice. It was burnt in the time of Maxentius, and the existing remains of the double cella are to be ascribed to its restoration by that Emperor about A.D. 311. In 625, Pope Honorius I. obtained permission from the Emp. Heraclius to remove its gilded bronze tiles to cover the Basilica of St. Peter, whence they were stolen by the Saracens in 846. The materials of the temple were probably used in the construction of the Church of S. M. Nuova (now S. Francesca Romana), built on part of its area by Pope Leo III.; and Paul II. is said to have quarried here for the Palazzo di Venezia.

The Church of S. Francesca Romana was also called S. M. Nuova to distinguish it from S. M. Antiqua, recently excavated. It was built on a portion of the site of the Temples of Venus and Roma, by Leo IV. and Nicholas I. in the 9th cent., and was restored by Paul V. in 1612. In the second chapel rt. are the tombs of Card. Vulcani (1322) and Antonio Rido (1475), with his relief on horseback. He was commander of the Papal forces under Nicholas V. 3rd rt., St. Benedict healing a child, by *Subleyras*.

At the end of the nave is the Confession of S. Francesca, covered with rich marbles, and below it a Crypt, containing her remains. In the rt. transept is a monument to Gregory XI., erected in 1584 by the senate and people, with a relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. St. Catherine of Siena, who persuaded the Pope to return, rides behind him. On the rt. are two stones let into the wall, bearing the impress of the knees of St. Peter. The story is that Simon Magus, being in Rome at the same time with SS. Peter and Paul, and having displayed his power by flying, the apostles knelt in the Sacred Way and prayed that the influence of the Evil One might be arrested—upon which Simon fell to the ground. On the pavement below, good slab-tomb of a Bishop (1412).

Over the high altar is a miraculous Madonna (1100). In the tribune are some curious MOSAICS of the 12th century (much restored),

representing the Virgin and Child, with SS. John, James, Peter, and Andrew, each in compartments formed by columns in the shape of palm-trees, and twisted. 'We have here not so much the decline of Byzantine art as a Northern, perhaps Frankish influence.'—*Kugler*. In a niche below to the l. is a small damaged fresco of the Crucifixion.

In the l. transept is a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. Over the door leading to the Sacristy is a painting of Paul III., with the English Minister to the Vatican, attr. to *Pierino del Vaga*.

In the Sacristy, Virgin and Child with SS. Benedict and Francesca. Behind the Church (apply to the Sacristan) may be seen the * W. apse (coffered in lozenges) of the Temple of Venus and Roma.

1st chapel l., Virgin and Child with SS. Catherine of Alexandria, John Bapt., Benedict, and George, by *Sinibaldo Ibi* (1524).

The handsome * bell-tower is one of the best preserved of the 13th century. S. Francesca Romana was a noble lady of the *Ponziani* family, remarkable for her piety. She founded the order of *Oblate* nuns, who are all of noble family, and occupy the Convent of *Tor de' Specchi*, which is open to the public on March 9th, and during the octave.

In this locality, probably opposite the basilica, was situated the House of the *Rex Sacrificulus*, titular king of the Roman priesthood. Here, too, was the famous equestrian Statue of Cloelia, the hostage of Porsena.

Where the convent of S. Francesca Romana was once to be seen a **Museum of the Roman Forum** has been established. It contains the stratigraphical material collected during the excavations, the *stipes sacrae*, the augural and funeral remains; critical editions of the classics, and treatises on history, mythology, numismatics, topography and Roman art; atlases, copies of Roman coins, impressions of gems and stones, photographs of every Roman monument or architectural relic and of all works of art inspired by the fate of Rome. The contents of this museum, preserved close to the place in which they were found, are of great interest.

The SACRA VIA, or **Sacred Way**, was a road carried up a steep slope between the Palatine and Velian hills, from the Roman Forum to the ridge upon which stand the Church of S. Francesca Romana and the Arch of Titus, by which ridge the higher part of the Palatine was most easily approached. It was paved with *silex*, a hard black basaltic lava, laid in polygonal blocks, accurately fitted together. Though the name Sacred was also applicable to the extensions of this road in one direction through the Forum to the Capitol, and in the other beyond the ridge to the now unknown site of the Shrine of Strenia,† on the Esquiline, the only road popularly so called was the slope above described: and all the allusions to the Sacred Way in the classical poets, orators, and historians will be found to apply to this short street.

The Sacred Way or Sacred Hill (*Sacer Clivus*), as it is called by both Horace and Martial—

Inde sacro veneranda petes Palatia clivo
(MART., Ep. l. 71, 5)—

† Strenia was the goddess of New Year's Gifts—still called in Italy *strenne*, and in France *étrennes*.

was the road by which Horace sauntered into the Forum from the house of Maecenas on the Esquiline:

Ibam forte via Sacra, sicut mens est mos,
Nescio quid meditans nugurum et totus in illis.
(HOR., Sat. i. 6.)

It was ennobled by its associations with the triumphs which passed over its pavement towards the Capitol. Hence Horace imagines the unconquered Briton descending it in chains:

Intactus aut Britannus ut descenderet
Sacra catenatus via.
(HOR., Epod. vii. 7.)

The name is derived from the sacred league entered into between Romulus and Tatius on the spot where the union took place between the Sabine and Roman communities.

On the left near the House of the Vestals are the remains of some earlier buildings. They consist of blocks of the soft tufa used in the kingly period, walls of hard tufa, walls of concrete faced with brick, and columns of travertine of the 1st cent. B.C. The brick facing is of special interest, as being one of the earliest existing examples of the use of brick in Rome. These foundations are at a different angle and on a lower level than the walls of the Vestals' House, under which they appear to have extended. These ruins may very probably belong to the DOMUS PUBLICA, or House of the Pontifex Maximus, the official residence of Julius Caesar during the latter years of his life. Parts of the Consular Fasti, now in the Conservatori Museum, were found at this spot in 1546.

The Sacred Way, the symbol of brotherly union among different races, entered the Forum not far from the Regia. At the entrance was the triumphal arch erected in 121 B.C. in honour of the victory of Q. Fabius Maximus over the Allobroges. Almost the whole of the vault has been found and lies near by, but the bases have not yet been discovered. The *clivus sacer*, which Festus describes in his abridgment of Verrius Flaccus, wound in an ascending curve across the slope, the *Summa Sacra Via* mentioned by Cicero. This *Clivus Sacer* has recently been found at a depth of two metres, beneath a mediaeval road. Sculptured and inscribed marbles, architectural fragments, traces of bronze letters, mediaeval coloured and glazed potsherds, and 16th century coins were brought to light.

The lava polygonal blocks vary in shape and size, but they were so carefully laid, the small interstices joined so perfectly together, that their union was almost invisible, and the road must originally have looked like a single huge flinty block. Scattered groups of polygonal blocks are yet to be seen *in situ* showing traces of oxidation. The triumphal road, 12 ft. wide and with a gradient of 1:10, ascends gradually, and where it is covered by the enormous platform of Hadrian's Temple of Venus and Roma, it meets the *clivus Palatinus*, cut by the foundations of the Arch of Titus.

A deep well, sunk after the Empire, has been found under the wide mediaeval road, lined with pieces of marble and stone. Another close by, very likely a Republican well, had a lining of tufa segments. The most miscellaneous objects were found in these wells, e.g., large frag-

ments of porphyry columns, a graceful Greek marble head, cups and jugs, a wooden flute, stone weights, and the tools of a butcher's shop. Quite as rich are the contents of the numerous similar wells found in the Forum. The earlier are merely dug in earth, but all have rows of sunken steps down from the top. There is no need to point out the importance of such receptacles, sealed for centuries, and ready now to reveal their secrets, throwing light upon Roman domestic life, upon the flora and the fauna of the ages to which they belong: and precious, above all, for the knowledge of the Forum layers, of those archaeological *strata* so helpful to the patient explorer.

The Church of SS. Cosma e Damiano has been formed by joining together the Heroon of Romulus and the *Aedes Sacrae Urbis*, and by boring an arch through the wall which separated them. This arch can be seen in the crypt of the modern church.

Two so-called Martyrs' Stones are built into the wall at the end of the *Cella*. The *MOSAICS (526-530) are among the finest in Rome, but were over-restored in 1660. Above the Arch of the Apse appear on each side of the Lamb four angels, of excellent but severe style, with the Seven Candlesticks, and two Evangelistic emblems; the hands with wreaths below formed part of a series of the 24 Elders, destroyed during the mutilation of the chancel by Urban VIII. in 1630. In the Apse is a colossal figure of Christ, to whom SS. Peter and Paul, in white togas, are presenting SS. Cosmas and Damianus; behind are Pope Felix (a figure of 1660), holding his Church, and S. Theodorus, much restored. The figure of Christ may be regarded as one of the most marvellous specimens of the art. Beneath are the Lamb and 12 sheep, emblematical of our Saviour and the Apostles. In the Sacristy is a beautiful Cosmatesque receptacle for Holy Oil, and a small figure of St. Anthony of Padua in painted marble, curiously inlaid, on the altar front.

This Church, which has a small Cloister on its N. side, belongs to the Third Order of the Minor Conventuals. Festa 27th Sept.

The crypt, which has a fine Cosmatesque pavement, contains the altar-tombs of the patron-saints and of S. Felix, and an altar at which the latter celebrated mass. In the circular atrium (now closed) is a well, into which it is said Christians were thrown in the time of Nero.

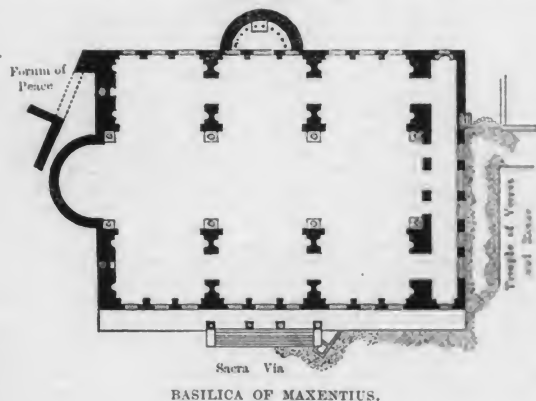
Close to the building, on the S. side, an ancient street branches off to the l. Here, protruding on the Sacra Via, is a mediaeval portico of brickwork, enclosing on three sides a small court. The fourth side is formed by the wall of the

***Basilica of Maxentius**, which, though begun and nearly finished by Maxentius, was called the Basilica of Constantine after the defeat and death of Maxentius and the succession of Constantine. Its form was somewhat like that of a great church, with nave, aisles, and apse, measuring about 100 yds. by 83. The three arches on each side between the nave and aisles were each about 68 ft. in span, and the vault of the nave covered about 80 ft. (The width of the nave of St. Peter's is 93 ft.) To the piers were attached eight Corinthian columns of marble 62 ft. high, the last of which was removed by Paul V. to the Piazza di S. M. Maggiore. The original entrance was from the front of the building, facing the Colosseum and the Temple of Venus and Rome. At a later period another entrance was made in the l. or W. side facing the Sacra Via. This approach was adorned with porphyry columns,

fragments of which, discovered at the foot of the steps, have lately been replaced *in situ*. The apse in the middle of the E. aisle is contemporary with this side entrance. Some remains of the *horrea piperataria*, or government stores for oriental drugs, have been found under the ruin. A winding brick staircase leading to the roof (112 ft.) is nearly entire. The ascent to the summit can be made through the garden of the Ospizio delle Mendicanti (entrance No. 61, Via del Colosseo), and a fine *view of this part of Rome may be thus obtained.

Opposite the mediaeval portico, mentioned above, is a hemicycle or curved seat of brickwork, probably of the 4th century, with marble pavement on a level $4\frac{1}{2}$ ft. above the street. 30 yds. further on is the basement of a circular fountain of brick, faced with marble, found in 1879.

The remains of the vast basilica are fairly plentiful, and lie about



in confusion. Brick walls, the remains of the *horrea piperataria* of Domitian, were brought to light in 1903; and the bases of the eight great columns which once spaced out the nave. Recent investigations have also shown to what height the pilasters, based on the compact sandy soil, used to reach. This, the grandest and latest of the Imperial buildings, still shows some remains of its former splendour, of the rich many-coloured marble pavement, whose fractured mosaics were mixed up in the ruins, and of the stucco decorations and large brick squares with different marks. A great part of the splendid central vault, with its handsomely painted and gilded panels, very deeply buried until 1903, can now be seen and admired.

The Temple of the Sacred City. The massive *Templum Sacrae Urbis*, a rectangular building, its east wall handsomely made of large tufa blocks with a fine travertine doorway, has recently been unearthed. It bordered one side of the *Forum Pacis*, which has also recently come

to light. Built by Vespasian with much splendour and dedicated in the year 75 A.D., it was adorned with the spoils of the temple of Jerusalem, and with the works of art accumulated by Nero in his Golden House. In 191 A.D., it was damaged by fire, and Septimius Severus restored it. Part of the rich marble pavement of the Forum of Peace is now to be seen. A huge mass fallen from the neighbouring Basilica Maxentiana, probably the result of an earthquake in the 12th or 13th cent., lies there.

The back wall of the temple was restored in brick after a fire. The *Forma Urbis Romae*, the marble plan so helpful to the study of the Forum and of the entire city, was fixed to it by Septimius Severus. Perhaps the original wall of Vespasian had attached to it a similar earlier plan. The precious fragments of the plan, formerly in the Capitol, and the 451 pieces recently found in demolishing a house of the Via Giulia, have been set up in the garden of the *Conservatori* Museum.

A little above the Temple of Faustina is the Church of *SS. Cosmas and Damian*, the vestibule of which is formed of a round temple, 30 ft. in diameter. This has been identified as the

Temple of Romulus, built by the Emp. Maxentius (A.D. 306-12) in honour of his deified son, who died at the age of four. It was converted into a church by Felix IV. in 527, by the erection of a cross wall with an apse at the N.E. end of the adjacent *Atrium Sacrae Urbis*, to which the circular Temple of Romulus served as a sort of atrium. De Rossi published, from a manuscript in the Vatican Library, a drawing of this ruin, made in the 16th cent. by Ligorio, in which the entablature bears the remains of a dedicatory inscription to the Emp. Constantine, to whose merits, according to Aurelius Victor, all the buildings of his rival, Maxentius, were consecrated by the Senate. The same MS. contains a plan showing that the temple had a sort of vestibule on each wing. The two cipollino columns to the rt. of the church are the remains of one of these wings, and the excavations of 1880 have disclosed part of the substructure of the other. The floor of the round temple was raised by Pope Urban VIII. with considerable damage to the structure; and the handsome doorway, with porphyry columns, was at the same time not only raised but moved a little to the L., in order to place it opposite the entrance to the inner church. It supports a rich stolen entablature, with beautifully worked cornice. The wall on the side towards the Basilica of Maxentius is built of squared tufa, with an arch and lofty doorway of travertine; that at the back is of brick. The Church of

S. Lorenzo in Miranda is first mentioned in 1377. Pope Martin V. granted the site in 1430 to the corporation of Roman Apothecaries, who built chapels between the columns and established a hospital for the poor of their guild. These impediments were cleared away by order of the Roman Senate, to show the ancient temple, when the Emp. Charles V. visited Rome, and the Church was rebuilt in 1602. On the chancel walls are tapestries of the Brazen Serpent, and the Fall of Manna. The martyrdom of S. Lorenzo, over the altar, is attributed to Pietro da Cortona. At No. 1, Via in Miranda, is the Government Office where permission must be sought for entering the Casino on the

Palatine, the roof of the Basilica of Maxentius, and the column of Trajan.

The Forum Prison. There must have been a prison in close proximity to the entrance to the Forum. Plato, writing of the ideal constitution of a town, explains how errors and crimes could be punished in a *carcer*, placed at the entrance of the *agora*. It is not probable that every Roman prison was quite so awful or so much to be dreaded as the icy *Tullianum* (p. 92), where Rome put her enemies to death. Those who could expiate by the sacrifice of their freedom, the punishment they had deserved—insolvent debtors, for instance, were condemned to undergo terms of imprisonment prescribed by the law. The Forum Prison, therefore, could not be far from the Imperial guard house, close to the Arch of Fabius. Here, close to the Sepulcretum, is a peculiar edifice, of a kind nowhere else to be seen in the Forum area. It was cleared with great care, in 1902, of the flint concrete accumulated during the construction of the *heroon* of Romulus. Six very small cells of a most irregular trapezoidal shape, and with a vaulted ceiling, open out of a central tufa corridor which runs parallel to the Sacred Way and by a door is joined to another similar passage. Other cells have been found not far away. The brick wall was given a high parapet at the part close to the neighbouring drain, which might otherwise have afforded the prisoners some hope of escape. Below the floor, paved with herring-bone tiles, another pavement can be seen made of a similar *opus spicatum*, under which are heavy travertine slabs. So that this unique specimen of the Roman cellular system of imprisonment was proof against all attempts at escape.

The *Temple of Antoninus and Faustina was probably erected by the Emp. Antoninus Pius himself, in honour of his deified wife, A.D. 141, and inscribed with his own name after his death, A.D. 161. The dedication, in two lines, the upper line being an addition of the latter date—

DIVO . ANTONINO . ET
DIVAE . FAUSTINAE . EX . S. C.—

may still be read on the frieze and architrave of the porticus. In the cella of the temple, extending also into the front, is the Church of *S. Lorenzo in Miranda*. The porticus has six columns in front, and two at each side, with Corinthian capitals and Attic bases. Each shaft, about 50 ft. high, is a single block of *cipollino*, the bases, capitals, and entablature being of white marble. The lower portion of the columns is covered with *graffiti*, scratched by idle hands in Imperial times. The cornice has no dentils. The frieze at the side is adorned with griffins, vases, and candelabra. The sides of the cella and the substructions of the porticus are constructed of peperino, in large blocks, once cased with marble. Fragments of the statue of the Empress Faustina were found during the latest explorations, when clearing the rubbish which had accumulated on the site of the staircase leading up to the porticus.

The Sepulcretum. Ages before the Palatine became the hill of Romulus and the Quirinal that of Tatius, the narrow marshy site which afterwards was named the Forum was trodden by men of a different race. Many paths led down into the valley from the surrounding hill villages, whose populations must have had a burial

place outside their walls. A prehistoric sepulcretum was long searched for during recent explorations, but without success, until near the temple of Antoninus and Faustina, ten feet below the pavement of the Forum, the spade at last began to work in a funereal soil, and brought to light the resting-places of our prehistoric forefathers. The concrete foundations of the splendid temple descend beside the primitive cemetery, but the Imperial builders, thus acquainted with our early ancestral story, did not leave us any record of their discovery. This pre-Romulean Sepulcretum has, up to the present, given us 23 tombs of different kinds, some as yet unexplored.

I. Cremation graves, consisting of a round pit, about three feet deep, shut down by a thick conical tufa slab, fairly smooth above, but rough underneath, and containing a large jar (*dolium*) such as was used for storing provisions. Inside this the ashes were in a jar (*olla*), or else in a peculiar hut-urn, a perfect clay model of a house, an *aeterna domus* quite similar to primitive Latin dwellings, with a roof projecting all round and holes to admit air and let out smoke, and a movable door. The early Romans desired to rest, after death, in the same huts they inhabited when living. Near the ossuary were many vessels of various kinds, either empty or with traces of victuals: river fishes, whiting and barbel; small grapestones, smaller than those which are grown now in the *Campagna Romana*; soft corn and *puls*, the Roman buck-wheat mixture. The empty vases had certainly contained honey, salt, water, wine and milk. So that in each tomb was thus placed everything which formed, in each funereal Latin repast, the customary offerings to the Manes, the kindly spirits of dead ancestors.

II. Inhumation tombs, consisting of a rectangular grave, with a coffin made of a hollowed-out oak trunk, in which the skeletons, mostly of infants, lay supine and at full length. Small vessels were found beside these pre-Romulean bones. Also ornaments: bronze *fibulae* with spiral discs, ivory bracelets, glass beads, probably originally sewn to some garment, a broad metal girdle, enamel pearls and other remains of an infantine bead necklace; a small iron spear, and a variety of other objects. Some tombs were covered by a single tufa flagstone; one by three heavy blocks inclined as a roof; others still by an oblong or round pile of variously shaped splinters, each one probably placed there by one of those persons who piously attended the obsequies of a relative or friend.

The vessels found in the tombs are of every kind, of every shape and size, of every shade, with various decorations and ornaments, of fine or coarse material, of delicate or rough workmanship, peculiarly shaped or like others found elsewhere. Ancient Latin potters did not go far for their materials. Vases were shaped out of the clay soil in which the tombs were dug. By a careful baking with an open wood fire, imitations have been produced similar, in every respect, to the originals buried centuries ago.

It is important to study the magnetic inclination as fixed in the clay of these vessels at the moment of baking. It may be possible to determine the law of the change of inclination, as registered by the coercive force of these terra-cottas, and even perhaps to discover the age of each tomb of the Sepulcretum. Terra-cotta jars (*doliola*) were found in which the non-cremated skeletons of pre-Romulean babes were crookedly placed; one of them was closed by tiles which seem to belong to the

5th cent. B.C.—a remembrance of the custom according to children a supreme refuge in the area limited by rain-water. There were also found:—

A number of ritual pits, recognisable by the soft nature of the soil and the ashes, into which offerings were perhaps placed and libations of milk poured. Numerous wells, of inestimable value in the study of all Forum strata. Traces of the floors, and the rough outlines of primitive habitations, with a court-yard and a curved circular surface blackened by fire, and a quantity of light ashes as if of wattle or of primitive brick walls.

The bones of a colt, carefully arranged in a circular pile, with the skull in the centre, recalling the October horse of the Campus Martius and suggesting a propitiatory sacrifice, not mentioned by any classic author, but perhaps connected with an offering intended to obtain the fertility of the crops.

Just above the tombs, but without any sacrificial character, were found mounds of earth and cinders, containing loom weights, fragments of copper, and coarse pottery.

The importance of this primitive burial-ground, which offers such remarkable illustrations of the funeral customs, the food, the ornaments and weapons of the dwellers upon the Septimontium, is obvious. It testifies to the presence of various peoples, and exhibits a variety of funeral rites.

The two modes of burial, cremation and inhumation, suggest different races and different times. The oak coffins are of about the 8th cent. B.C. The other tombs are certainly earlier. Evidently the pyre was for individuals having large square vigorous heads. Interment in wooden coffins, or under vaults of splinters, was for corpses with narrow flattened skulls, such as were peculiar to the indigenous Mediterranean race, the *substratum* of the Roman *plebs*.

The Basilica Aemilia. It seemed as though no new light could be thrown by modern excavations on the handsome edifice which the *gens Aemilia* honoured with such religious care, and which, having suffered severely in ancient times, had also lately fallen a prey to cruel depredations. Thanks to English munificence, the building was partly released in 1899 from the houses which covered it. It shows a long Doric porticus approached by a majestic flight of steps from the sacred Augustan way. The columns have an Attic base and high capital, and the trabeation is simply and yet vigorously adorned with saucers and bulls' heads. Most likely the portico was meant as a permanent shelter from the weather, as a substitute in stone of the awning placed by Caesar over the Forum.

Five white marble fragments were unearthed with a fine Augustan inscription speaking of Lucius Caesar. Behind the portico sixteen small chambers, shops or offices (*tabernae*), sustaining the walls of a great hall, and divided by a large central passage.

Very noticeable is the floor of some shops, an *opus sectile* of handsome coloured marbles. The pavement of the third and fourth *tabernae* seems an Imperial work; and that of the fifth a mediaeval one. Small granite columns have been found with ungraceful monolithic bases and exquisitely worked capitals.

The hall is divided by two rows of Corinthian marble columns of

beautiful workmanship. On fragments of the entablature PAVL... RESTI... is inscribed, and these few letters are precious as a proof that this is indeed that *basilica post argentarias novas* which appears on the coins of the *Aemilia gens* as a two-storied building, with a gabled roof. This is the temple which, built in 179 by M. Fulvius Nobilior and M. Aemilius Lepidus, was restored by L. Aemilius Paulus, and further ornamented under Tiberius. The trabeation is exquisitely worked, and shows what can be attained by the artificer who forgets he is working on hard marble. The floor of the magnificent hall was found scattered all over with bronze coins, molten on to it. Broken statues and fragments of beautifully carved columns were also discovered.

The Cloaca Maxima. Under the western end of the *Basilica Aemilia* pass two very large drains. The earlier, of tufa blocks, is probably the *Cloaca Maxima* of the Tarquins. The second, a Republican drain, finer than any yet found, may belong to the time of Cato. Its magnificent blocks of travertine, the largest used in any preserved Roman structure, are worked with the axe instead of the chisel. It is very remarkable that such work should have been lavished upon a drain. Many fragments of archaic vessels and of charred bones were found, evidently the remains of sacrificial offerings.

The shrine of Venus Cloacina. Near the *Cloacae* a small round marble basement of a shrine (*aedicola*), in diameter 2 metres, with a door-sill much worn down on the western side, projects from the steps of the *Basilica Aemilia* into the road. As it is situated at the junction of the great drains it appears to be the shrine of *Venus Cloacina*, the purifier. There, as Pliny tells, Romans and Sabines purged themselves of their enmity with branches of myrtle trees. The sacred building, mentioned by Plautus and by Livy, appears on coins of L. Mussidius Longus. The only certain details seem to be a parapet and some steps. On the round base may have been a low pilaster with a small bird on the top, and the statues of two women, one of them with a flower in her hand. Birds and flowers are the symbols of Venus.

On the other side of the Forum is the platform of the

Basilica Julia, mentioned in the famous Ancyran inscription (*res gestae divi Augusti*). This building, begun by Julius and finished by Augustus, and more than once restored, stood on part of the site of the *Basilica Sempronia*, which was itself built (B.C. 169) partly on the site of the House of *Scipio Africanus*. The Basilica Julia was principally used as a law court, in which were held four separate tribunals. It served in the Middle Ages as a marble quarry, and has been much falsified by conjectural restoration. Its plan was that of a large oblong court, probably open in the middle, and surrounded by a double colonnade of pilasters, each in two tiers. There was no apse. Fragments of the rich marble pavement of the central court may still be seen. On the white marble paving of the aisles are several slabs incised with gaming-tables. One of the piers of its façade, with a Doric half-column, has been built up from fragments, and several piers of its W. corner remain standing. Traces of a staircase leading to some upper rooms, in tufa and travertine, still exist near the corner under the hill; and fragments of the low screen (*cancelli*), which shut off the space appropriated to the advocates and judges, may be found at the N. end.

Across the roof stretched the Bridge of Caligula, from which the Emperor used to amuse himself by throwing down money to be scrambled for by the crowds below.

Towards the l., the *Vicus Jugarius*† ran in the direction of the Tiber, passing between the Temple of Saturn and the Basilica, and under the cliff of the Tarpeian rock.

ROUTE 7.

From the Capitol to the Column of Trajan, by the Mamertine Prison, the Academy of St. Luke, and the Imperial Fora.

[For plan of this Route, see p. 37.]

[Omn. p. [28], 20; Tramway, p. [27], 4, 14, 16.]

On the Capitoline Hill, between the Palace of the Senator and the Church of the Ara Coeli, steps lead down to the Forum. On the l. at the foot of the descent, is the little Church of

S. Giuseppe de' Falegnami (1599), belonging to the Confraternity of Carpenters. At the 1st altar l. is a Nativity, by *Carlo Maratta*. Beneath is the subterranean Chapel of *S. Pietro in Carcere*, with a curious ancient crucifix behind glass above the altar.

From within the porch of the lower Church a flight of steps descends to the traditional Prison of St. Peter, the ancient TULLIANUM, or

Carcer Mamertinus, which, as Livy tells us, overhung the Forum—*imminens foro*. The sacristan will show it (30 to 50 c.). Above the steps is a part of the ancient façade, and of an inscription recording its restoration in the reign of Tiberius. The prison consists of two chambers, the upper being an irregular quadrangle of squared tufa roofed with an ordinary round arch in the same material, dating perhaps from an early period of the Republic. The lower is a half circle, 19 ft. by 10 ft. in the widest part, the walls on the straight side being partly formed of the solid tufa rock. The stones forming the curved side, which is placed towards the hill and probably built against the rock, are laid horizontally, overlapping each other in such a manner as to slope forward towards the top, where they originally formed a conical roof. The wall now terminates at the height of about 5½ ft., and is covered by a flat vault of a totally different construction and material. This vault has a hole in the middle by which prisoners were dropped into the dark damp dungeon beneath. In the rock floor is a spring, which, according to the legend, burst forth miraculously, to enable St. Peter to baptize his gaolers. In Early Latin *tullius* signified

† From an ancient altar to *Juno Jaga*, the patroness of marriage, which stood by the road.

a spring; and the well still existing in the rock is believed to have given the name of Tullianum to the building, originally constructed as a well-house. 'The Tullianum is the earliest specimen of building, other than simple well-construction, in Rome.'—*B.*

The name of *Mamertinus* is not classical, but mediaeval, and refers to a statue of Mars (*Mamers*) which stood close by. The Tullianum was a state prison and place of execution for political offenders or captives of importance. It was here that Lentulus, Cethegus, and the other accomplices of Catiline, were strangled by order of Cicero, who announced their death to the assembled people by the single word *vixerunt*. Here Sejanus, the minister of Tiberius, perished; here Jugurtha was starved to death; and here, Vercingetorix, having graced the triumphal procession of Julius Caesar, was slain. The *Scalae Gemoniae* (Stairs of Sighs), which led past the prison down to the Forum, and on which the bodies of criminals were exposed, are buried beneath the modern road, and may probably be hereafter discovered by excavation.

The underground passages, accessible from the prison, are ancient drains for carrying off the water from the spring. The passage is tortuous and troublesome, about 100 yds. in length, and the exit lies beneath a house in the *Via Marmorelle*. At intervals are vaulted chambers, with a hole by which a man could descend for the purpose of inspecting or cleansing the drain; and the whole system is connected with the Cloaca Maxima.

Opposite stands the Church of

S. Martina, bearing the name of a very ancient building which was raised on the site of the *Secretarium Senatus* (offices of the Senate House), restored in the 8th cent. by Adrian I., and rebuilt by Alexander IV. in 1256. In 1588 Sixtus V. gave it to the Academy of Painters, who joined to its dedication the name of their patron, St. Luke. During the pontificate of Urban VIII., the body of S. Martina was discovered beneath the Church; whereupon Card. Francesco Barberini, nephew of the Pope, caused it to be rebuilt from the foundations on a slightly different site by *Pietra da Cortona*, who was so much pleased with his work that he called it his daughter. On the l. is the original model of the Statue of Christ, by *Thorvaldsen*; on the rt., one of Religion, by *Canova*.

The very handsome Subterranean Church of **S. Luca**, adorned with columns of *Serravezza* and *bardiglio*, and containing the alabaster urn of S. Martina, was erected by Pietro da Cortona at his own cost. This artist bequeathed to the Church his whole fortune, amounting to 100,000 scudi (20,000*l.*), and painted the altarpiece, representing the saint in triumph over idols. At the foot at the stairs on the l. is a forged inscription, stating that a Christian named Gaudentius was the architect of the Colosseum. Opposite is the painter's tomb. Behind the altar is an ancient marble seat, called the Chair of Urban VIII.

From this Church started the Procession of the *Çandalora*, instituted by Pope Gelasius about 495 as a substitute for the pagan Lupercalia, and conjectured by Baronius to be the origin of our Candlemas Day. On the 2nd Feb. the Pope distributed candles to the people from the porch of S. Martina, and to the Cardinals from the high altar of

S. Adriano, after which he proceeded to S. M. Maggiore, which he entered barefoot, a Cardinal afterwards celebrating Mass. Festa, 30th Jan.

[A few paces to the rt., facing the Forum, is *S. Adriano*. Beyond it are seen the columns in front of *S. Lorenzo in Miranda*, behind which Church is that of *SS. Cosma e Damiano* (Rte. 6).]

Behind the Church of S. Martina, at No. 44, Via Bonella, is the

ACCADEMIA DI S. LUCA, the Roman Academy of Fine Arts, founded in 1588 by Sixtus V., who endowed the confraternity of painters with the adjoining Church. (Adm., p. [34], 50 c.; catalogue, 1 fr.)

On the staircase is a bust of Canova, and several casts from Trajan's column. The Academic rooms on the first floor are only opened on application to the custode. They contain some casts from Canova, Thorvaldsen, and Gibson, besides a fine colossal head of Napoleon, modelled by *Canova*, and a valuable collection of original drawings. The Picture Gallery is on the 2nd floor, reached through an ante-room with engravings.

Gallery.—1 *Early Flemish*, Deposition. 2 *Carlo Maratta*, Virgin at prayer; on the back a *print of Raphael's original design for the Transfiguration, with nude figures. 8 *Palamedes*, Bivouac of Gipsies. 3 *Rubens*, Three Graces (sketch). 10 *Vandyck*, Virgin and child with two Angels. 14 *Baciccio*, Innocent XI. 15 *Salvator Rosa*, Brigands' Heads. 21 and 24 *Joseph Vernet*, Sea-pieces. 31 *Berchem*, Ruins in the Campagna. 36 *Mytens*, Portrait of an Admiral (1638). 39 *Paolo Veronese*, Toilet of Venus. 153 *Giulio Romano*, Copy of Raphael's Galatea. 49 *Claude Lorrain*, View of a Sea-port. 52 *J. Vernet*, Sea-piece. On the l. opens the

Hall of Raphael.—57 *Early Flemish*, Virgin and Child, with SS. Catharine, Barbara, Agnes, Dorothy, and Lucia. 61 After *Titian*, Sketch of St. Jerome. 194 *Salvator Rosa*, Concert of Cats. 66 *Bassano*, Angel announcing Christ's birth to the Shepherds. 68 *Vanvitelli*, Tivoli. 72 St. Luke painting the Virgin, wrongly attributed to *Raphael*. 77 *Guercino*, Venus and Cupid—a fresco transferred to canvas. 78 *Fresco of a boy, attributed to *Raphael*. 79 After *Titian*, Calisto and Nymphs.

Hall of Fortune.—91 *Poussin*, Copy of Titian's Bacchus and Ariadne. 102 *Rosa da Tivoli*, Shepherd and animals. 103 *Guido Cagnacci*, Tarquin and Lucretia. 109 *Palma Vecchio*, Susanna (not genuine). 107 *Paolo Veronese* (School of), Susanna. 116 *Guido Reni*, Bacchus and Ariadne. 181 *Sassoferrato*, Madonna and Child. 183 *Guido Reni*, Fortune. 186 *Spanish School*, Portrait of Claude Lorraine. 142 *Harlowe*, Wolsey receiving the Cardinal's hat.

The **Modern Section**, leading out of the Gallery on the rt., contains pictures by young students which have obtained prizes. In the small room l. is 197 *Greuze*, Contemplation. In this room are also portraits of members of the Academy, amongst whom are *Gibson*, the Sculptor, by *Lowenthal* (full length), and another by *Penry Williams* (with a tez); *Federigo Zuccherò*, by himself; the Duke of Sussex, by *Lawrence*;

Byron, Virginia, Lebrun, and Angelica Kauffmann. In a case on the wall are some fine MEDALS, presented to the Academy by popes and sovereigns; one of them on the rt. bears the portrait of Queen Victoria, presented by the Prince Consort, hon. member of the Academy.

To the rt. is the BIBLIOTECA SARTI, a library of 15,000 vols., chiefly on art, bequeathed by the architect, Antonio Sarti.

This part of the Via Bonella covers part of the site of the Forum Julium, the earliest of

THE IMPERIAL FORA.

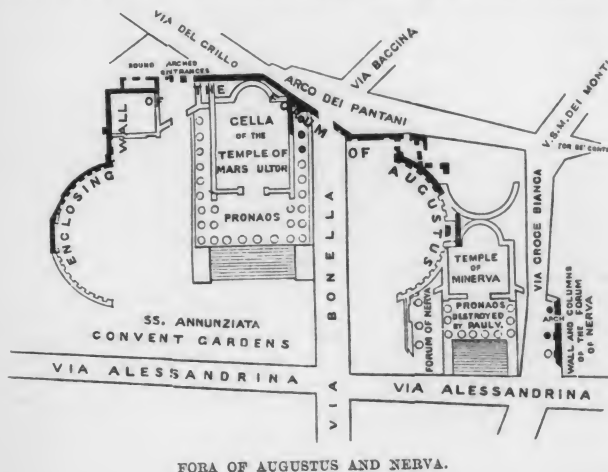
The Roman Forum, in the later days of the Republic, was found insufficient for the multitudinous affairs which were transacted there. The first contrivance to meet this deficiency was the foundation of Basilicas in substitution for the private houses upon the sides of the Forum. The Atria of Maenius and Titus were converted into the Basilica Porcia; the house of Scipio was replaced by the Semproniana. By these means not only a considerable additional space was devoted to public uses; but places were provided in which the judges and tribunes could pursue their business without interruption from the weather. The first design for increasing the public accommodation by an additional open area was due to Julius Caesar, who, while himself pursuing his conquests in Gaul and Britain, commissioned his friends in Rome to purchase the ground necessary for 'widening the Forum and laying it open as far as the Atrium of Liberty' (Cic. Epist. ad Att. iv. 16). The example of the first of the Caesars was followed by his successors, until five additional Fora, surrounded by the most magnificent monuments of Rome, and filled with the choicest works of Greek and Roman art, occupied the entire space between the old Forum, the Carinae, and the foot of the Quirinal hill. The Forum Julium, as ultimately arranged, formed a grand *temenos*, or close, around a Temple erected by Caesar, in fulfilment of a vow made before the battle of Pharsalus, in honour of Venus Genetrix, the ancestress of his race. The Forum was begun about B.C. 54, and completed after the death of Julius, by Augustus; the Temple was dedicated by Julius himself, B.C. 45. The cost of the ground alone is said to have exceeded 100,000,000 sesterces (about one million sterling). Here Caesar placed a statue of Cleopatra by the side of the goddess; and it was in front of this Temple that he received the senate without rising from his chair, an offence that was never forgiven. Beneath the houses in an alley leading out of No. 29, Via Marmorelle, are five chambers built with squared tufa stones, and in front of them a wall with three arches in peperino and travertine visible from the public passage, which are thought to have been some of the buildings on the W. side of the Forum Julium. From these chambers some *Cloacae* run towards the Mamertine Prison.

The Forum Julium had as its N.E. side the **Forum of Augustus**, designed to supply further space for judicial business. It formed the enclosure around the **Temple of Mars Ultor**, or Mars the Avenger, raised by Augustus to the god of war, with whose assistance he had defeated Brutus and Cassius at Philippi, and thus avenged the murder of

his great-uncle Julius Caesar. The clearing of the area required was a slow process, and the Temple was not dedicated till B.C. 2.

Ultor ad ipse suos coelo descendit honores,
Templaque in Augusto conspicienda foro.
Et deus est ingens et opus: debet in urbe
Non alter nati Mars habitare sui.
(OVID, Fast. v. 551.)

At the end of the Via Bonella are some fine remains of the *Temple of Mars Ultor, consisting of a fragment of the wall of the cella, with three Corinthian columns, and a pilaster forming part of the peristyle. Until 1820 they supported the tower of the Church of *S. Basilio*. Above is a handsome architrave, and a ceiling with richly moulded



FORA OF AUGUSTUS AND NERVA.

sunken coffer. The cella was once covered with slabs of white marble, grooved with sham joints to give an effect of size—of which three bands and a basement remain.

The lofty circuit *Wall of the Forum, against which the back of the Temple was placed, has been preserved for a length of 166 yds. The upper part is built of *peperino*, the lower of *sperone*, and its height exceeds 100 ft. The hard grey blocks of *sperone* are as fresh as ever, while the softer greenish *peperino* has weathered badly. On the top is a massive and effective travertine cornice 4 ft. deep, with large simple consoles.—*M.* Its chief purpose was not so much to protect the Forum from the street fires, which were so frequent in Rome, as to screen the view of the ugly houses which overhung the Forum from the slope of the Quirinal hill.

Within this wall on the rt. are the fine ruins of the *SOUTHERN HEMICYCLE, excavated in 1889. Many pedestals of statues bearing the names of C. Marius, Q. Fabius Maximus, Sulla, and other victorious generals, were thus brought to light, and the inlaid pavement of coloured marbles exposed to view. At the same time was cleared out about 150 yds. of the Cloaca Maxima, which runs beneath the Imperial Fora. Here stood the old Church of *S. Basilio*, mentioned as one of the principal Abbeys of Rome in 995. Its gable can be easily made out against the wall. The street is closed by the

Arco dei Pantani, which formed one of the entrances of the Forum. To the N. of the Arch stands the Church of the *Annunziata*, built in 1576 by some Dominican Nuns, to whom Pius V. had assigned the Convent of *S. Basilio*. It was built out of the materials of the Temple about A.D. 505. To the rt. of its entrance are four well-jointed doorways in the ancient wall, buried nearly to the spring of the arch. To the N. rises the *Torre del Grillo*, with a handsome marble cornice.

Turning to the rt., outside the Arch, we soon reach on the l. the very ancient Church of

SS. Quirico e Giulitta, which gives a title to a Cardinal Priest. In the 6th cent. it occupied a much lower level, and faced in the other direction, with its apse towards the Forum Wall. It was rebuilt by Paul V., in 1606, and given to the Dominicans in 1622. Crossing the street a few yards further, we reach on the rt., at the corner of the wide Via Cavour, the

Tor de' Conti, a huge brick tower, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both Popes of the Conti family. It is founded on the remains of a square Temple, supposed to be that of Tellus. Its walls are cased with brick and strengthened with buttresses. The tower consisted of three stories of great altitude, and is referred to by Petrarch, in one of his letters, as 'Turris illa toto urbe unica quae comitum dicebatur.' It formed, like other towers of the same kind, a fortress during the troubled middle ages. The battle-mented summit was injured by the earthquake of 1348; the tower itself was partly pulled down by Urban VIII., and reduced to its present form by Alexander VII. in 1655. It probably occupied the centre of the *Arca Telluris*, in the region of the *Carinae*, and stood near the house of Spurius Cassius, the Consul, who in B.C. 485 was hurled from the Tarpeian rock.

Following the tramway for a few yards to the bottom of the Via Cavour, and turning to the rt., we reach at the corner of the Via della Croce Bianca the two half-buried columns known as the

***Colonnacce**. This ruin formed part of the ornamental enclosure of the Forum of Nerva. A comparatively narrow space, between the Forum of Vespasian and that of Augustus, was chiefly occupied by the *Argiletum*, a great thoroughfare leading from the Roman Forum to the Subura, one of the most crowded parts of Rome. Here Domitian built another Forum, in which he placed a Temple of *Minerva*, and a Shrine of *Janus Quadrifrons*; the erection of the latter is celebrated by Martial (x. 28). The temple was completed by the Emperor Nerva, whose name was given to the Forum; which was also called the *Forum* [Rome.]

Transitorium, from the thoroughfare passing through it. A considerable part of the hexastyle portico of the Temple of Minerva was still standing at the beginning of the 17th cent., and views of it are given in the rare works of Du Perac and Gammucci. It was pulled down by Paul V. in 1606, its Corinthian columns cut up to decorate his fountain on the Janiculum and its architrave turned into the high altar of St. Peter's. Some of its material was also used in the construction of the Cappella Borghese at S. M. Maggiore. The remaining columns support an entablature with sculptured frieze and cornice, and an attic in which is a figure of Minerva in high relief. The frieze represents the attributes of Minerva as patroness of household industry; young women are weaving or spinning, weighing out money, and drawing water. All this ornamentation is attached to a wall built of large blocks of peperino, once cased with marble. The 'entablature projects and returns round the columns, which are placed in front—a peculiarity of Roman taste, never seen in Greek work. The attic also projects, and formed a pedestal for colossal statues.'—M.

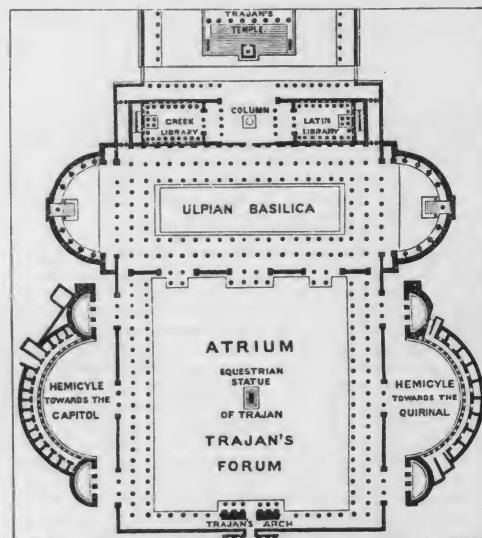
[At the opposite corner of the Via Alessandrina and Via Croce Bianca is the ancient Church of S. M. in Macello Martyrum, so called because it encloses a well into which numerous Christians are supposed to have been thrown, after their condemnation at the office of the Praefect annexed to the neighbouring *Aedes Sacrae Urbis* (see below). The water of this well, which in reality is simply a shaft communicating with the Cloaca Maxima, was drunk during the middle ages for the sake of its healing qualities. Previous to the 12th cent. the Church bore the title of S. Marco, but in the 16th it was given to the weavers, and changed its name to S. Agata dei Tessitori. It now belongs to the Third Order of Penitence. Festa, 5th Feb.]

Forum of Peace.—After the completion of the Forum of Augustus no further work of the kind was projected until the time of Vespasian, who surrounded his magnificent *Temple of Peace*, dedicated A.D. 77, with an enclosure of a similar character. It stood S.E. of the Forum of Augustus, near the point where the Via Alessandrina joins the wide Via Cavour. No certain relics of these monuments remain, except portions of the pavement at the foot of the back wall of SS. Cosma e Damiano, where the fragments of the marble plan of Rome were discovered by Antonio Dosio. The *Aedes Sacrae Urbis*, represented by the Church of SS. Cosma e Damiano, was entered from this Forum, and formed, as it were, part of its enclosure. The existing ruins date partly from the time of Vespasian, partly from that of Severus. Outside the apse of the Basilica of Constantine is a fine fragment of wall in mixed blocks of peperino and tufa, with a square-headed travertine doorway, having a round relieving arch over it.

The Temple of Peace included a Public Library and a perfect treasury of antiquities and works of art. It contained the golden table of shew-bread, and the golden candlestick from the Temple at Jerusalem. The building lay in ruins, having been struck by lightning between A.D. 522 and 534, though there still existed a large number of its Greek sculptures in the adjoining Forum, among which was a Bull standing over a fountain, and the celebrated Cow and Calf by Myron, which once adorned the great square at Athens.

The Via Alessandrina leads to the

***Forum of Trajan.**—The excavated area may be visited by descending a staircase at the S.E. corner, where there is a *custode* in attendance. It was begun by Trajan after his return from the Dacian war, and completed A.D. 114. A triumphal arch gave entrance to the Forum. This was a large square with colonnades on three sides, and the *Basilica Ulpia*, so called from Trajan's family name, on the N. side. Beyond the Basilica, to the N., rose the memorial column, having on its l. the Greek, on its rt. the Latin library. Beyond these buildings



RESTORED PLAN OF TRAJAN'S FORUM.

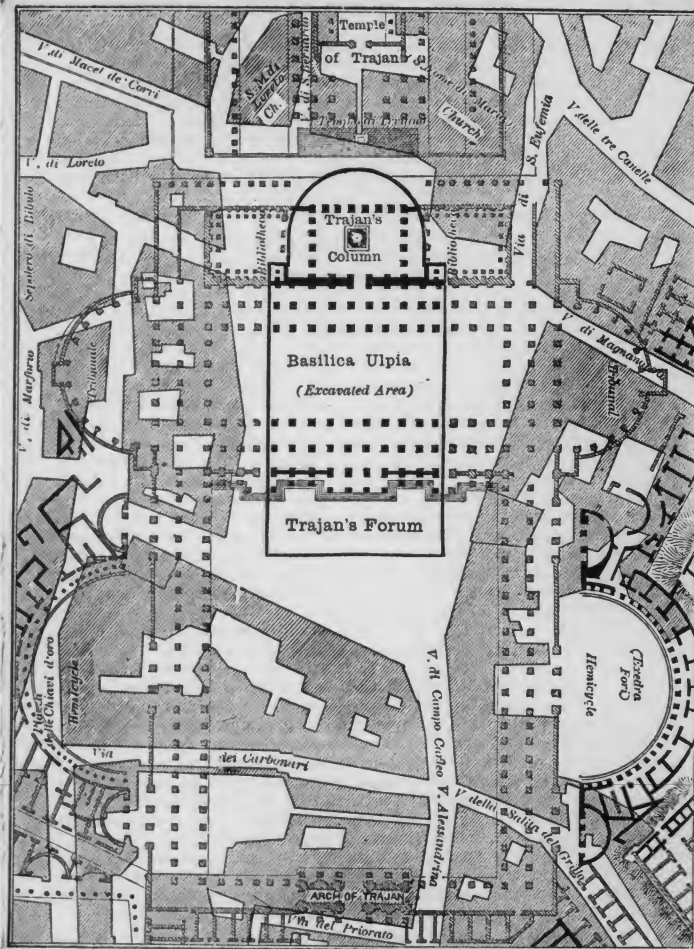
the Temple erected to Trajan by Hadrian occupied the area on which now stands the *Pal. Valentini* (Prefettura). On the E. and W. of the Forum two semicircular wings, with a double tier of shops and public offices, supported the slopes of the Quirinal and Capitoline hills, partially cut away to make room for this magnificent suite of buildings. The architect employed by Trajan for this work was a Greek, *Apollo-dorus* of Damascus.

About one-third of the extent of the Forum was disclosed in 1812, when the French prefect of Rome, Comte de Tournon, caused two convents and several houses to be pulled down to lay open the present

area. The marble pavement has almost entirely disappeared, but many fragments of marble capitals, entablatures, reliefs, and votive or honorary inscriptions, are inserted in the modern enclosure wall. Among these inscriptions, one fragment placed in the semicircular wall at the N. end of the enclosure contains the record of the liberality of Trajan when he caused the registers of taxes due to the State to be burnt in his Forum (see p. 64). The sum of the debts was not less than SESTERTIVM NOVISS MILLIES CENTENA MILLIA, or about 8 millions sterling. There are also some pedestals with long inscriptions in praise of Flavius Merobaudes, Nicomachus Flavianus, and other eminent statesmen of the 4th and the 5th cent., but no remains of the basement which supported the great bronze equestrian statue of the Emperor, renowned throughout the Roman world.

Of the two double rows of granite columns, on which stood the bronze roof of the Basilica Ulpia, nothing remains but the lower portions with their restored bases. 'The pavement of the Basilica, with its fine slabs of white marble, is raised about 3 ft. above the level of the Forum. Some of the pedestals of the statues which flanked the steps leading down to the Forum are still visible.'—*M.* The pillars which decorated the main entrance, facing the Forum, as well as the steps leading to it, were of costly *giallo antico* marble; and some fragments of them, as well as of the frieze and cornice, are now placed under an arch of the modern enclosure wall.

The *Column of Trajan, the base of which was excavated by Paul III. in the 16th cent., is the finest existing monument of this class. (For the ascent, apply at the Ministero dell' Istruzione Publica, near S. M. Sopra Minerva.) The Column was dedicated in honour of the Emperor by the Senate and Roman people while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate. It is composed of 34 blocks of white marble, nine of which form the basement, and 23 the shaft; the remaining two, the torus and capital. The pedestal is covered with reliefs of warlike instruments, shields, and helmets; and bears the following inscription supported by two winged figures: SENATVS . POPVLVSQVE . ROMANVS—IMP . CAESARI . DIVI NERVAE P . NERVAE—TRAJANO . AVG . GERM . DACICO PONTIF—MAXIMO . TRIB . POT . XVII . IMP . VI . COS . VI . P . P.—AD . DECLARANDVM QVANTAE . ALTITVDINIS—MONS ET LOCVS . TANTIS . OPERIBVS . SIT . EGESTVS. This fixes the date about the commencement of the Parthian war (A.D. 114), from which the Emperor did not live to return, so that he never saw this remarkable monument of his reign. A series of reliefs ascend in a spiral band round the shaft, representing a continuous history of the military achievements of the Emperor. These sculptures are well preserved and in a good realistic style of art. They constitute a perfect study of military antiquities, and, as a record of costumes, perhaps no ancient monument which has been preserved is so valuable. They were originally covered with brilliant colours and gold. The reliefs are 2 ft. high in the lower part, increasing to nearly four as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the Emperor addressing his troops, the reception of ambassadors of Decebalus who sue for peace, and other incidents of the



REMAINS OF TRAJAN'S FORUM.
With surrounding modern buildings.

campaign. All these details may be better studied from the casts in the French Academy (Villa Medici), or from those in the Lateran Museum.† The sculptures contain no less than 2500 human figures, besides a great number of horses, ships, fortresses and other objects. In the interior is a spiral staircase of 184 marble steps, lighted by 42 openings, leading to the summit, on which stood a colossal gilt bronze statue of Trajan holding a gilded globe, which was erroneously supposed to have contained his ashes. The statue was probably carried off by the Byzantine Emperor in 663; the globe is now in the Museum of the Capitol. A statue of St. Peter in gilt bronze, 11 ft. high, was placed upon the column by Sixtus V. in 1588, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet (97½ English), and that of the entire column from its base, exclusive of the statue and its pedestal, 127½ feet. The diameter is 12 ft. at the base and 10 ft. beneath the capital. The latter 'is of no definite Order, but resembles the Doric, the *echinus* of which has been cut into egg and dart enrichments.'—*M.* The base consists of a large *torus*, carved with laurel leaves in relief, forming a colossal wreath. The Column of Marcus Aurelius, omitting the pedestal in both cases, is of precisely the same height, but looks lower, because it has 20 spiral bands instead of 23, and larger figures in higher relief.

The ashes of Trajan, originally placed in a golden urn, are said to have been deposited by his successor Hadrian in a vault under the column. The chamber, which had been opened and walled up again, was reopened by Com. Boni in 1906, when traces of the old doors and window were found, and of the marble table of the sarcophagus. In a grotto or cavern excavated in the early middle ages, under the pedestal, were found fifteen human skeletons; also several fragments of the base of the column. A Roman road, older than the Ulpian Forum, and cut through by the foundations of the column, was also discovered at a depth of 5 feet.

It should be borne in mind that the Column was originally surrounded by buildings almost to its summit, and stood practically in a narrow Court measuring only 13 or 14 yds. each way, from the various floors of which it was intended that the reliefs should be examined. The Greeks never raised Columns, as such, for the mere purpose of supporting a statue; and the object in this case was simply to exhibit a series of sculptured panels within the least possible space and in the most convenient form. The history of his successive triumphs naturally culminates in a Statue of the Emperor himself; but this, and the upper portion of the shaft, were all that could be seen above the roof of the Basilica. The Column as a whole could not be viewed, and was never meant to be viewed, from any external point whatever.—*B.*

A leaden pipe upwards of a mile long conveyed water to the Forum of Trajan from a reservoir near the site of the Rly. Stat. It must have weighed altogether nearly 233 tons, and 'of these conduits there were many thousands in Rome and its vicinity.'—*L.*

[Of the two semicircular wings, which supported the slopes of the Capitol and the Quirinal, the one to the W. is entirely concealed by modern houses in the Piazza delle Chiavi d'Oro; but that at the foot of the Quirinal is well preserved, and may be entered from No. 6, Via di

† The South Kensington Museum has also a set of casts, not well arranged.

Campo Carleo (50 c.). A considerable portion of it forms the boundary of an adjacent garden. (For admission apply to the custode of Trajan's Forum.) It consists of corridors, in two, originally perhaps three stories, partly intended to support the lofty bank of earth behind them. The square recesses, with travertine doorways, were used as shops or public offices. The pavement in polygonal blocks of lava was laid open in 1812 by the French, and is one of the best in Rome. The brickwork is also extremely beautiful. An old staircase, connecting the corridors with the Forum, descends from the garden.]

Two Churches stand on the N. side of the Piazza. On the left,

S. M. di Loreto, a handsome octagonal building, erected by *Antonio da Sangallo* in 1507, with a double dome, in eight compartments. The fanciful lantern was added by *Giov. del Duca* in 1580. In the 1st chapel rt. are very poor mosaics of SS. Barbara, John Evan., and Francis, by *Rosetti* (1594); at the high altar, Virgin and Child, with SS. Sebastian and Roch (School of *Perugino*). This Church belongs to the corporation of bakers, whose hospice is behind it. Festa, 10 Dec. On the rt. is the Church of the

Nome di Maria, originally dedicated to *St. Bernard*—a Greek cross, with a cupola rebuilt in 1736. Innocent XI. changed the dedication in honour of the deliverance of Vienna by *Sobieski* in 1683.

ROUTE 8.

The Colosseum.

[Omn. p. [28], 25.]

HISTORY.—This amphitheatre was begun by *Vespasian*, A.D. 72, on the site of the *Stagnum Neronis*, a lake in the grounds of *Nero's Golden House*. This extravagant erection had swallowed up a whole district of Rome, and extended from the slopes of the Palatine to a point beyond the *Sette Sale* (p. 161). 'The destruction of this gigantic palace, and the restoration to the Romans of its site in the form of public buildings, such as the *Thermae of Titus* and the great *Amphitheatre*, were among the most politic acts of the first Flavian Emperors.'—*M.*

The ***Colosseum** was commenced by *Vespasian*, dedicated in A.D. 80 by *Titus*, and completed by *Domitian*. It received successive additions from the later Emperors, and was altered and repaired at various times until the beginning of the 6th cent. The upper story, with its rows of wooden seats, was set on fire by lightning in the reign of the Emp. *Macrinus*, A.D. 217. It was replaced by the existing stone structure, opened by *Gordianus III.* in A.D. 244. The Arena and Podium were

destroyed by an earthquake in 442 and 580 (see Inscription on a square pedestal to the rt. near the entrance from the Forum). The building was originally called the AMPHITHEATRUM FLAVIUM, in honour of the family name of the Emperors engaged in its construction; and the first mention of the name *Colosseum*, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

While stands the Colosseum, Rome shall stand;
When falls the Colosseum, Rome shall fall;
And when Rome falls, the world.

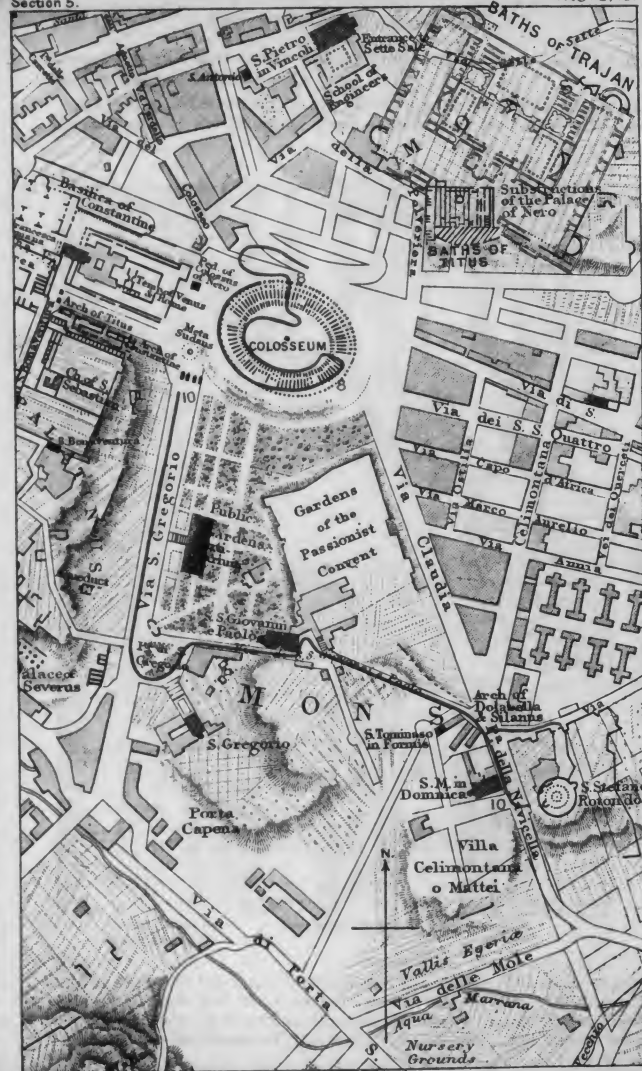
From our own land
Thus speak the pilgrims o'er the mighty wall
In Saxon times, which we are wont to call
Ancient.—*Childe Harold*.

Public exhibitions of combats between trained gladiators were given in the Forum Romanum, never a convenient place for the purpose, when this building was specially erected for such shows. At its dedication by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days. During the persecution of the Christians the amphitheatre was the scene of fearful barbarities; but the number of those exposed here has been greatly exaggerated. In the reign of Trajan, St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Colosseum. In 403 a Greek monk, Telemachus, rushed into the midst of one of the scenes of butchery, and fell a victim to the rage of the people at having their favourite amusement interrupted. His self-sacrifice produced a reaction against the fighting of men with men, which was stopped by Honorius, though only for a time. It was not till the reign of Justinian in the 6th cent. that the shedding of human blood in the arena was finally terminated. In 1332 a great bull fight took place here.

Two-thirds of the original building have disappeared. It supplied the Roman popes and princes for nearly 200 years with building materials; the Pal. di Venezia, Cancellaria, Farnese, and Barberini having been in great part built from its ruins. Sixtus V. endeavoured to transform the building into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme was abandoned. In the 17th cent. the Amphitheatre was used for the exhibition of Passion Plays. Clement XI., in 1700, enclosed the lower arcades, and established a manufactory of saltpetre for the supply of his neighbouring powder mills. To prevent further indignities, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it, and at the request of St. Leonard of Porto Maurizio (1676-1751) established the VIA CRUCIS, or 14 Stations of the Cross, at the foot of the ascending rows of seats. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the S. W. angle, a fine specimen of modern masonry; and extensive repairs were carried on during the reign of Pius IX., directed by Canina. The Cross which stood in the middle of the arena, and the 14 Stations of the Passion ranged in a circle around it, were removed in 1874, in order to re-excavate more completely the subter-

Section 5.

Rte 8.10.



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

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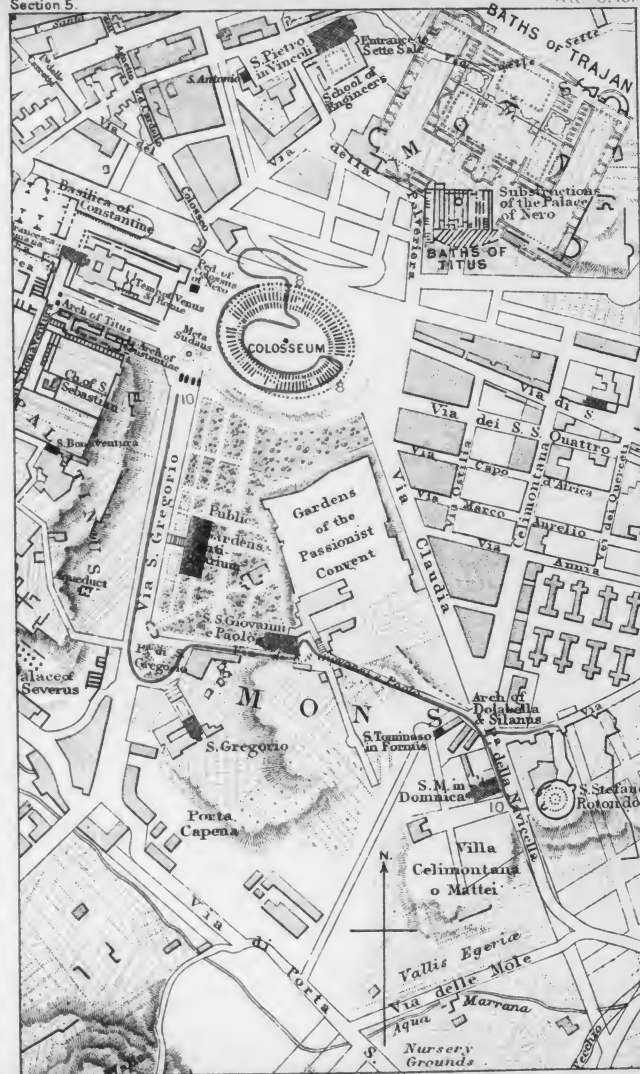
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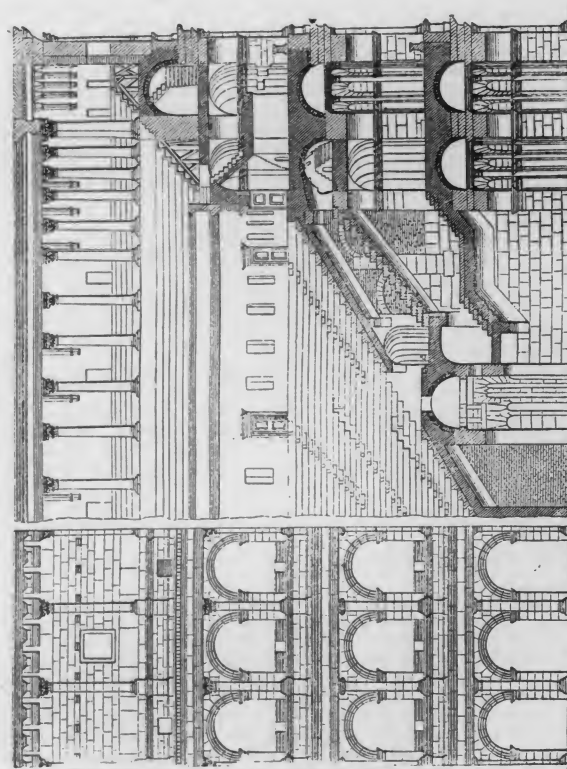
Section 5.

Rte 8.10.



anean corridors and vaults which were partially uncovered by the French between 1811 and 1814.

MATERIAL.—Travertine of the finest quality is employed for the external face of the building, the *ambulacra*, or two outer corridors,



ELEVATION AND SECTION OF THE COLOSSEUM.

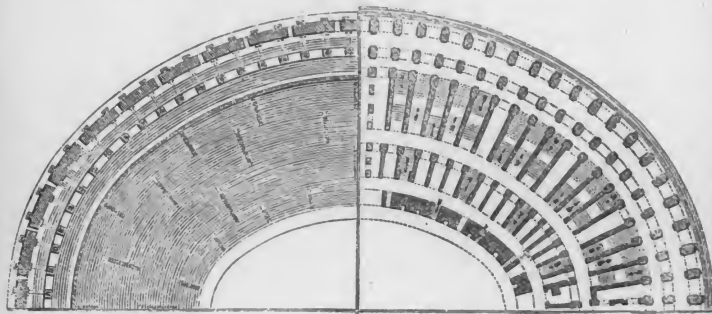
Story added by
Gordianus III.

Part built by the Flavian Emperors.

and the arches of the inner corridors and the stairs. The intermediate parts are of tufa and brick, and the vaults of concrete. The form of the amphitheatre is, as usual, elliptical, the major axis of the building, including the thickness of the walls, is 195 yds., the minor axis,

156 yds. The length of the arena is 93 yds., the width 50 yds. The superficial area is nearly 6 acres, and the walking distance round the building just one-third of a mile.

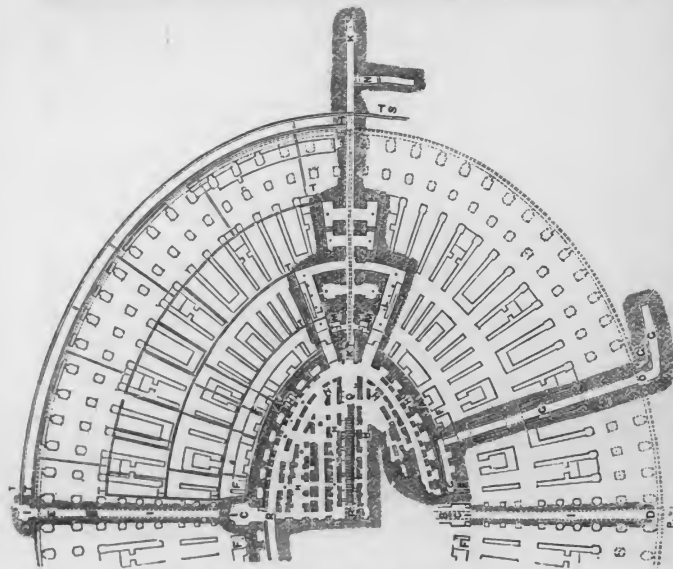
EXTERIOR.—This is best seen from the slope of the Esquiline, above the N. face of the building. The outer elevation consists of four stories: the three lower are composed of arches supported by piers faced with half-columns; the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The lowest, of the Tuscan order, is nearly 30 ft. high; the second, Ionic, about 33 ft.; the third, Corinthian, of the same height; the fourth, Composite, 44 ft. Above the last is an entablature. The height of the outer wall is 157 ft. It should be noticed that the details of the architecture in the several orders are excessively meagre, the spiral lines on the Ionic volutes being omitted entirely, as well as the characteristic ornaments of the entablature.



QUARTER-PLAN OF THE SEATS AND QUARTER-PLAN OF THE BASEMENT.

ture. The acanthus foliage of the Corinthian capitals is also very roughly worked. It is, however, possible that these portions of the building were once covered with stucco, and the usual enrichments modelled in that material. At the base of the columns in the two upper tiers runs a low thin parapet wall, as a protection for persons walking along the corridors. 'The Colosseum would have been much more dignified and noble had its designers omitted the unmeaning half-columns and capitals which are stuck on its sides, and left the noble rows of arches in their unadorned grandeur to tell their own tale. The Amphitheatre of Verona has no columns, and exhibits a purer taste.'—B. The holes which disfigure the walls of the building were made during the middle ages in search for the metal clamps which bound the travertine blocks together, when the value of this material was considerable, or labour cheap. 47 of the 80 bays of arches have been destroyed by Popes and Roman nobles for the sake of their building materials. They were numbered progressively, as may

be still seen on the N. side, and every fourth arch was furnished with a staircase. Between those numbered xxxviii and xxxix is one with a tablet over it placed by Pius IX., which has neither number nor cornice; it is about one-sixth wider than the others, and formed an



PLAN OF THE EXCAVATIONS IN THE COLOSSEUM.

- | | |
|--|---|
| A. Podium. | K. Cryptoporticus leading towards the Lateran. |
| B. Stairs from the lower level of the Arena to the Caelian Cryptoporticus. | L. Corridors containing each six stone blocks, with bronze sockets. |
| C. Imperial boxes. | M. Winding stairs. |
| D. Imperial entrance from the Caelian. | N. Inclined passage. |
| E. Do. from the Esquiline. | O. Drain. |
| F. Marble platforms for the seats of dignitaries. | P. Well. |
| G. Cryptoporticus. | Q. Central Ambulacrum, with wooden [framework]. |
| H. Ambulacra and cells for wild beasts. | R. Brick arches. |
| I. Cryptoporticus leading to the Esquiline and Caelian. | S. Well. |
| | T. Drains. |

Imperial entrance. A fragment of a fluted pavonazetto column here indicates the start of a colonnade, which led to the Baths of Titus. On the opposite side there was a corresponding entrance with a subterranean passage, still visible. The entrances for processions of gladiators were at the extremities of the major axis.

INTERIOR.—Having surveyed the building from this point, the traveller is recommended to return to the rt. along the low wall, and descend to the foot of the unnumbered archway which formed the Imperial entrance. Walking thence towards the centre of the Colosseum, he will observe on the barrel vaults and beneath the arches some panels delicately moulded with foliage and figures in stucco, once painted and gilded—the only remains of this beautiful form of decoration, with which every vault and arch was originally covered. He should also notice the awkward treatment of the imposths which cap the square piers within the outside corridor. The shallow pilasters which run down from the roof do not project enough to stop the imposths, and the latter are therefore cut away to make way for them.—*M.*

The fragments of columns and capitals which lie scattered on the ground nearer the Arena have rolled down the tiers of seats from the highest story. They are of various dates, several having been taken from older buildings; but they were not set up in the Amphitheatre until the restorations of 222-244.

We now reach the **Arena**, so called because it was covered with sand to prevent the gladiators from slipping, and to absorb the blood. It originally measured about 28 yds. by 17, but is now much larger, on account of the removal of the wall in front of the Podium. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. The four tiers of seats correspond with the four outer stories. At the base surrounding the arena was the **Podium**, a kind of raised platform, faced with marble, and about 12 ft. high, on which the Emperor, the Senators, and the Vestal Virgins had their places. These dignitaries sat, not on step-like seats, but on separate marble thrones, many of which were probably stolen from the theatre of some Hellenic city, where they had served a similar purpose. Some of these thrones were afterwards converted by the Christians into episcopal chairs for their Basilicas (see *S. Stefano Rotondo*). The Emperor's throne was raised above the others, and placed under a canopy supported on columns.

Above this, and separated from it, were three groups of seats forming the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The ascending tiers of seats were distributed in groups among the citizens, according to their rank and wealth, the lowest rows being the most honourable. Above them rises a lofty brick-faced wall, once lined with marble, pierced with doors, windows, and niches for statues. 'At this point Domitian's work ends, and the galleries above are of the 3rd cent.'—*M.* They were occupied by women and by the lower classes, the seats being often free. The Amphitheatre could contain 50,000 seated spectators.

The upper portion of the external wall is built with blocks of travertine taken from older buildings, cornices and half-columns being still visible on the inner side of the wall where the brick facing has fallen away. This is not due to a slovenly style of construction, but to the necessity of providing an uneven surface for the cocciole walls upon which the bricks were laid. At the summit is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The awning was stretched in a slanting direction over the seats by sailors of the Roman fleet,

stationed for that purpose upon the summit of the highest wall. The line of a staircase by which they ascended may be seen at the end of the stretch of wall, looking towards the Lateran. The Arena itself, however, remained always open to the sky. In rough and windy weather the awnings could not be set, and umbrellas or broad-brimmed hats were used. 'The air was cooled with immense jets of water, and scented with fragrant essences.'—*B.*

In the face of the Podium are twenty square recesses, about 6 ft. high by 3 deep, which probably served as boxes for sentinels or soldiers on guard. Within them may be seen the triangular start of the tiled channel which carried off the surface drainage of the Arena into the main sewer outside the oval (see below).

There were also eight projecting balconies, paved with marble, in the circuit of the Podium, which may have been 'intended for officers on guard in case of accident or conspiracy.'—*M.* One of them, towards the Lateran, is well preserved, with its gutter for rain water, and marks of its marble parapet. It rests upon a large block of travertine.

In front of the Podium ran a wall of travertine, sufficiently high to prevent the beasts from reaching the spectators. A small portion of it yet remains close to the above-mentioned balcony. The floor of the arena (probably of wood) rested on walls, forming several parallel rows of corridors or galleries, from which wild beasts could be raised in cages and driven up inclined planes on to the arena, and scenery or stage properties be hoisted. The framework of several lifts constructed for this purpose, probably in the 5th or 6th cent., may be seen between the walls of the substructions. Under the Podium, in the thickness of the wall, are arched cells, extending all around the oval, and intended as cages for wild beasts. A passage not cleared out runs behind them, communicating with a kind of trap still visible, by which the keeper could let down food to the animals; and in front was a channel of running water for them to drink. It probably comes from the same springs which supplied the Lake of Nero, and the water is flowing still. Between each den project massive travertine corbels, in pairs, with a channel in the brickwork between each pair of corbels, apparently to sustain strong masts or square poles for the awning over the *Cavea*. In front of the above-mentioned balcony runs a fine fragment of curved tufa wall, in blocks fully 7 ft. long, very neatly fitted together, which is of the original foundation. The remaining parts of the substructions are of various dates, some being as late as the 6th cent., and their object is unknown.

Fragments of an inscribed frieze lie scattered along the margin of the Arena, and here and there we find remains of the marble seats, but none *in situ*.

On each side of the entrance from the Forum a narrow passage slopes down to the Arena, terminating in steps, and a slanting marble slab. There are two corresponding passages at the other end of the oval, but their use is unknown. Following for a couple of yards the one which runs in a straight line with the Arch of Constantine, and turning immediately to the left, we pass the start of a flight of marble steps which led up to the Podium. There is a better example further on, in which may be seen 'holes for pivots and bolts of bronze gates which shut in each staircase at its foot.'—*M.* A little further on the rt. opens one of the two Imperial entrances, and beyond it is seen the

commencement of the underground passage, which turns to the l. outside the wall (see Plan).

At the extremity of the amphitheatre is another cryptoporticus 6½ ft. wide, going in the direction of the Lateran. About 80 yds. of this passage have been cleared out, as well as two narrow staircases leading down to it from the Arena level. Its sides and vaults are composed of enormous blocks of travertine, but the floor (in *opus spicatum*) is now covered with mud, and it is practically inaccessible. Beneath it runs the main drain of the S.E. part of the Colosseum at a depth of 25 ft., vaulted with travertine and lined with brick and cement. Its ancient iron grating was discovered at the mouth of the drain. It is 6 ft. high, and 1 ft. 8 in. wide.

The swampy nature of the ground upon which the Amphitheatre was built rendered its drainage a matter of extreme importance and difficulty, and the whole system seems to have been admirably contrived. In 1879 was discovered, at the S.E. angle of the arch of Constantine, another ancient drain of excellent brickwork 8 ft. 2 in. high and 3 ft. wide. The drainage of the Colosseum now passes through this portion of the ancient *cloaca*. In cleansing it there came to light a well-preserved marble head of Gordian Junior, another, perhaps of Ariadne, a large discus of vitreous paste, three copper jugs, thirty pagan lamps, some of them adorned with gladiatorial devices, several bone spoons, *styli*, pins, and needles, and an enormous accumulation of bones and skulls of animals killed in the Arena.

Near the entrance from the Forum are some cylindrical altars with tripods in relief, and several *cippi* and inscriptions. A staircase under the alcade, facing the Temple of Venus and Roma, gives access to the

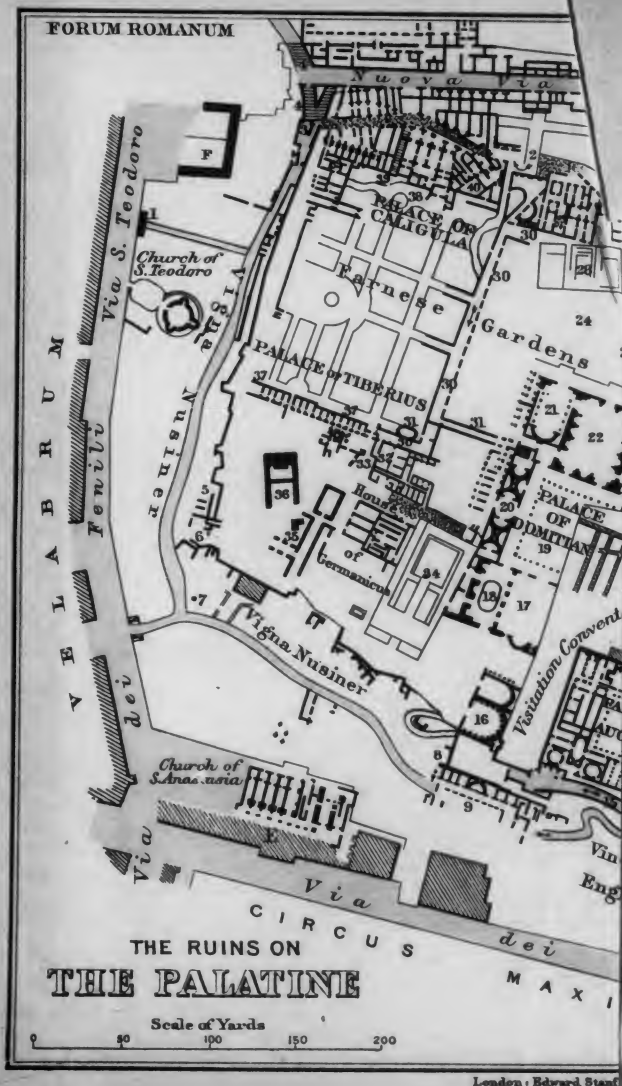
Upper stories. (Adm. 50 c.; Sun. free.) On the way is passed a small collection of architectural fragments. The *view embraces the Caelian, Palatine, and Aventine hills, and extends as far S. as the campanile of S. Paolo Fuori.

The Colosseum is probably more effective as a ruin than it can ever have been when entire. Its chief characteristics are strength, solidity, and practical convenience; but it exhibits almost a contempt for elegance of proportion. The upper tiers, though ingeniously lightened by a graduated diminution of thickness, appear to the eye almost as heavy and compact as the lower; and the enormous unrelieved flat surface of the highest wall must have seemed ready to topple over, or crush the arcade below. 'But now that earthquakes and barbarous hands have made such ghastly rents in its sides, the outline has become more varied, and the base more proportioned to the superstructure. Much that offended the eye has been removed; and the historic memories which cluster round its walls, of mighty Emperors and bloodthirsty mobs, of screams of death or triumph, of gorgeous pageants and heroic martyrdom, combine to render the Colosseum, in its decay, the most imposing ruin in the whole world.'—B.

The *Flora* of the Colosseum was once famous. Professor Sebastiani in his 'Flora Colisea,' enumerated 260 species of plants found among the ruins of the amphitheatre. Dr. Deakin, an English physician, who resided for several years at Rome, in his 'Flora of the Colosseum,' increased the number of species growing on its walls to 420. This

LIST OF THE RUINS OF THE COLOSSEUM

1. Entrance to the Amphitheatre
2. Entrance to the Cryptoporticus
3. Entrance to the Main Drain
4. Entrance to the Subura
5. Entrance to the Tiber
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vegetation was destroyed by Sig. Rosa in 1871, and the walls are now periodically scraped clean, lest the growth of plants should accelerate the gradual decomposition of the ancient structure.

The *Illumination of the Colosseum with white, green, and red lights, takes place several times during the spring, and is duly advertised for the benefit of strangers. A visit to the Colosseum by moonlight, which may be made without difficulty on any suitable evening, is more highly recommended.

Between the Colosseum and the Arch of Constantine is the ruin of the

Meta Sudans (sweating), so called from its resemblance to the *Meta* of a Circus, and from its trickling water. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 25 yds. in diameter, and about 30 ft. high. It stood probably in Nero's pleasure grounds, and was subsequently destroyed; but it was rebuilt by Domitian in 95, and is represented on several medals of the amphitheatre. The fountain was of concrete and brick, once faced with marble, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work.

Opposite the Meta Sudans, at the S.E. corner of the substructions of the Temple of Venus and Roma, are the remains of a huge quadrangular pedestal upon which stood the Colossus of Nero, after its removal from the adjoining height on the N.W. by Hadrian, to make room for his Temple of Venus and Roma. Commodus turned it into an image of himself as Hercules, with a club, and couching lions. It is represented on medals of the Colosseum in the time of Gordianus III. and Severus Alexander, when it had been changed into a statue of the Sun, and its head adorned with rays 22 ft. long. It was probably destroyed by the Goths under Totila in 546. It was of bronze, with gold and silver ornamentation, 120 ft. high, and stood originally in the vestibule of Nero's Palace. On the other side of the Meta Sudans, spanning the Via Triumphalis, is the **Arch of Constantine** (Rte. 10).

ROUTE 9.

The Palatine.

(Open from 9 A.M. to sunset. Entrance in the Via S. Teodoro, E. of the Forum, 1 fr. Free on Sunday. For the feast days when the Palatine is closed to the public, see p. [36].) The

PALATINE HILL has the form of an irregular square, and rises to a height of 167 ft. above the sea, and 117 ft. above the surrounding quarters of the city. Its circumference is 1918 yds. A narrow deep valley, running from the Arch of Titus to the middle of the Circus Maximus, formerly divided the hill in two summits; facing the

Capitol was the **Germalus**, while that towards the Caelian was called **Palatium**, and was connected with the slopes of the Esquiline by the ridge of the **Velia**, on which still stands the Arch of Titus. The name is derived from **PALES**, the goddess of flocks and shepherds, whose Festival, the 21st of April, is still observed as the Birthday of Rome.

HISTORY.—The discovery in 1870 of the walls of the primitive town, under the Villa Mills, show that they included both the Germalus and the Palatium; and agrees perfectly with the statement of Tacitus, who describes the four corners of **PRIMITIVE ROME** as corresponding respectively with the Forum Romanum, the Forum Boarium, the Altar of Consus, and the Curiae Veteres. Of the three gates which gave access to the town, the Porta Mugonia and the Porta Romanula have been already discovered.

The world-wide renown of this hill, as the residence of the Roman Emperors, began under Augustus, who was born in a street called *da Capita Bubula* (near the Meta Sudans). The victory of Actium having made him master of the world, he bought a large plot of ground on the Palatium, on the site of the houses of Hortensius and Cataline, and built the **DOMVS AVGVSTANA**, together with a Temple and Porticus of Apollo, a Shrine of Vesta, and extensive libraries. After his death, Tiberius enlarged the Imperial residence on the S. section of the Germalus, including in it the house of the family of Germanicus. This new palace, separated from the Domus Augustana by the valley already mentioned, and connected at the same time with it by an underground passage, is the **DOMVS TIBERIANA** of the catalogues. Caligula extended the building over the remaining part of the Germalus, as far as the Temple of Castor and Pollux, and converted this temple into a vestibule for the new portion he had added. Nero, after the fire which destroyed more than half the city, began his **GOLDEN HOUSE**, at the angle of the Palatium, overlooking the valley of the Colosseum, and extended it as far as the Gardens of Maecenas on the Esquiline. Vespasian reduced this overgrown edifice within more reasonable limits, giving back to the people that part of Nero's grounds which was not included in the Palatine. The same Emperor filled up with lofty cross-walls the valley which divided the Palatium from the Germalus, and on this artificial base commenced the **DOMVS FLAVIA**, a magnificent Palace, the ruins of which are the most conspicuous among those excavated in 1861. This was completed by Domitian, who added the **STADIUM**, on the S. side of the Domus Augustana and the Temple of Apollo; and Septimius Severus raised the **SEPTIZONIUM**, another splendid series of buildings at the S.W. corner of the hill, the only part which had been left unoccupied. The Imperial residence was repeatedly rebuilt and altered by succeeding Emperors, and the greater part of it is supposed to have fallen into decay in the time of Theodoric, in spite of his extensive works of repair. In the 7th cent. the central portion, and particularly the Domus Flavia, was sufficiently perfect to be inhabited by Heraclius; but since that period the Palatine has become gradually a shapeless mass of ruins.

Cypress and ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, columns strown
In fragments, choked-up vaults, and frescoes steep'd

In subterranean damps, where the owl peep'd,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls.—
Behold the Imperial Mount! 'tis thus the mighty falls.

—Childe Harold.

Excavations were made for the Farnese princes by *Bianchini* in 1721–1725, and many works of art discovered within the grounds were removed to Parma; but the search was not continued, and until 1870 the hill was portioned out in gardens and vineyards. The palaces of Tiberius, Caligula, and Domitian on the summit or table-land of the Germalus were enclosed in the Orti Farnesiani. The Vigna Nussiner occupied the N.W. slope of the Germalus, overlooking the Velabrum, the Forum Boarium, and the N. end of the Circus Maximus. On the S. portion of the hill (Palatium) were the Villa Mills, with the Domus Augustana and the Temple of Apollo; the Orti Roncioni or Castelli, with the Stadium Palatinum; the Vigna del Collegio Inglese, with the Palace of Severus; the Orti di S. Bonaventura and Barberini, with the buildings of Nero. All these private properties were enclosed by lofty walls, and some of them, being nunneries and convents, were utterly inaccessible. In 1848 the Emp. of Russia bought the Vigna Nussiner, where he made extensive excavations, which led to the discovery of the walls of Romulus, the pavement of the *Vicus Tuscus*, and other sites. In 1857 this valuable ground was given back to Pius IX., who bought also the Vigna del Collegio Inglese, with the Orti Roncioni and Castelli. The Orti Farnesiani, originally laid out as gardens by Card. Alessandro Farnese, and subsequently the property of the Neapolitan house of Bourbon, were purchased in 1861 by the Emp. Napoleon III., for 20,000*l.* sterling, for the purpose of excavations which were subsequently undertaken, at great expense. In 1870, the Farnese Gardens were transferred by Napoleon to the Italian Government for 690,000 fr., and the excavations were continued under *Rosa* and *Fiorelli*: and again later, in 1907, under Com. *Giacomo Boni*.

EXISTING REMAINS.—The present entrance is between the Church of **S. Teodoro** rt. and the ruins of the Temple of Augustus l.

From the gate a path ascends to a low cliff, at the foot of which it divides. The left branch leads to the *Clivus Victoriae* and Palace of Caligula: we turn however to the rt., in order to visit the objects of interest as far as possible in chronological order. Passing several early buildings, originally faced with *opus reticulatum*, we reach, at the N.W. corner of the hill, backed by lofty concrete walls of a later date, the largest and best preserved remains of the

*Walls of **Kingly Rome** (6 on Plan), excavated in 1853 by the Emp. of Russia. The walls are in *opus quadratum* of tufa blocks 2 ft. high, and from 4 to 6 ft. long, usually arranged in alternate courses of headers and stretchers. The tufa contains numerous fragments of charcoal, indicating that the shower of red-hot ashes of which the material is composed fell upon ground covered by forest, which it partially ignited. The thickness of the walls increases at the angle to 14 ft. The height does not now exceed 13 ft., but is supposed to have been originally about 40 ft. Behind these remains is a very ancient reservoir for rain—*[Rome.]*

water, in the vault of which are some openings or shafts for letting down buckets. Portions of the same wall are observable to the rt. of the stairs round the corner leading up the hill, and in the remnants of Republican and early Imperial houses built along the N.W. side of the Palatine cliff.

Opposite the stairs may still be seen a travertine ALTAR (7) of very early construction, discovered in 1820, and dedicated to some unknown god or goddess. It is in the early Consular style, with scroll ornaments (*pulvini*), like those on the tomb of Scipio Barbatus in the Vatican, and has the following inscription, remarkable not only for its archaic spelling, but also for its subject:—

SEI . DEO . SEI . DEIVAE . SAC.
C . SEXTIVS . C . F . CALVINVS . PR .
DE . SENATI . SENTENTIA . RESTITVIT .

It is supposed by Mommsen ('Corp. Inscr. Lat.', p. 632) to refer to the mysterious *genius loci* or *aius loquens*, mentioned by Cicero and Varro, as having announced the attack of the Gauls; although, being nameless, its sex could not be designated. The praetor C. Sextius Calvinus, who, according to a decree of the Senate, replaced the altar, is supposed to be the son of C. Sextius Calvinus, consul A.U.C. 645.

Further l. is a store-room, formerly the *Casino Nussiner*, on the front of which is a white marble bust of the archaeologist *Francesco Bianchini*, whose excavations in 1721-5 have already been mentioned.

Just beyond it a rough footpath ascends to the l., and soon widens into an ancient paved road, bordered by massive walls. Here were the *Scalae Caci*, leading to the *Ara Maxima* of Hercules in the plain below, by which the aged king, Evander, led Aeneas to his dwelling on the Palanteum:—

Ibat rex obsitus aevo
Et comitem Aeneam juxta natumque tenebat
Ingrediens, varioque viam sermone levabat.
Aen. viii. 306.

Near the summit of the *Scalae Caci* on the l. is a curious little Cistern, of early Republican date, well built in blocks of hard tufa, with a square hole for the water jet, and a groove for the pipe which supplied it. Opposite is a row of arches in hard tufa below a concrete wall faced with *opus reticulatum*. The wall is early, but the Houses on the other side of it, with their very interesting remains of heating apparatus, are of the 2nd or 3rd cent. A.D. The rooms stand on various levels, and are well worth exploring. At the end of the suite, overlooking the cliff, are some remains of early pavement. Near the angle of the rock below was the *Lupercal*, the Arcadian Grotto, consecrated as a shrine to *Lupercus*, protector against wolves, by the emigrant shepherds from Alba Longa. This spot must be the traditional den of the she-wolf, foster-mother of Romulus and Remus, and the Cradle of Ancient Rome. Here, on the 15th Feb., was held the Feast of the *Lupercalia*, when dogs and goats were sacrificed to the god, and the *Luperci*, or shepherd-priests, ran half-naked about the Palatine.

Returning to the cistern, and continuing up the hill, we reach a small rectangular Cella, about 8 ft. wide, built of soft tufa in large blocks without mortar. This is probably an example of a Roman

temple in its most primitive form. Other buildings of very early date lie close at hand, but their identification is impossible. They were, however, respected and preserved even under the later Empire, and appear to have been regarded as sacred relics of the infancy of Rome. Among them may have been the Hut of the shepherd Faustulus, where Romulus was reared.

N. of this point, on rising ground in a thicket of ilex, is a huge mass of concrete wall (36 on Plan), supposed to belong to the Cella of the *Aedes Matris Deum*, or Temple of Cybele, the ruins of which, in fluted drums of peperino columns, lie scattered to the rt. It stood near the Hut of Faustulus, and was consecrated B.C. 192. Outside the mound is a colossal Statue in Greek marble, of the 1st cent. A.D., fairly well preserved, and supposed to represent Cybele. The arms and head are missing. The fragments of the Temple are of great architectural interest, and include capitals, part of the pediment, and a cornice of very primitive Romanised Corinthian design. The whole was originally covered with *opus signinum*. The row of arches in front belong to the *Palace of Tiberius* (see p. 122).

On the rt. is the zinc roof of the *House of Germanicus*. A well-shaft on the high ground in front of it communicates with some rock-hewn chambers, which were in later times supplied by a conduit, whose *specus* may be seen near the cliff a few yards W. of the Temple of Jupiter Victor (see below). Turning S., away from the ilex grove, we reach, at a slightly higher level, a building with tufa foundations and bases of travertine piers of early Republican date, whose name and use are unknown. At its N.E. corner is another well. Below it, a few steps descend to the upper rooms of the *House of Germanicus* (p. 120). S.E. of it, on a lofty platform, stood the

Temple of Jupiter Victor (34), of which only the concrete nucleus remains. In front of it were a flight of steps and two broad terraces. On the upper terrace has been placed a round altar, discovered in the *Ara Palatina*, and bearing this interesting inscription: DOMITIVS . M . F . CALVINVS . PONTIFEX . COS . ITER . IMPER . DE . MANIBVS . This Cnaeus Domitius Calvinus is the famous general who commanded the centre of Caesar's army at the battle of Pharsalus, and was twice consul, in B.C. 53 and 40. The phrase *de manibus* refers to the treasures acquired by him during the Spanish war, which he employed in embellishing the Regia, or residence of the Pontifex Maximus, as related by Dion Cassius (xlviii. 42). The fluted cavity in the centre of the altar contained probably a bronze vessel. Outside the N.E. angle of the Temple are some scattered fragments of a handsome Corinthian building in white marble, with a curious mason's mark on one of the fluted drums. S.W. of the Temple, at the foot of the lowest flight of steps, on the brow of the hill, are the remains of a large Hypocaust, covered with stumps of the square *pilae* on which the upper floor rested.

Beside the path, 20 yds. N. of this spot, by a clump of ilex, is a portion of the *specus* of the conduit which drained the subterranean cisterns of the hill. It lies in a straight direction with the Casino (see below). Passing again in front of the lowest Temple steps, and turning to the l., we may reach the upper rooms of the *House of Germanicus* or *Livia* by an underground passage which led to the *latomia*, or

stone-quarries of the Palatine, subsequently used as reservoirs for rain-water.

Further S. are two fine halls, to which the names of ACADEMIA (16) and BIBLIOTHECA have been given at random. To the l. are the remains of a small atrium, with five columns of *cipollino* and one of *bigio antico*. In front is a piece of beautiful pavement, in *pavonazzetto* and *giallo antico*. Through an opening by the columns we can see the enormous substructions of *opus quadratum*, built across the valley to afford a level platform for the Flavian Palace. And here it must be observed that, while on the S. summit of the hill the Imperial buildings cover every available square foot of ground, without any regard to the preservation of more ancient monuments, on the N. elevation the greatest care was taken by the Emperors to preserve the buildings which time and religious traditions had made venerable. The Area Palatina, and the open ground in front of the Academia (175 yds. long, 106 yds. wide) would have afforded a convenient space for the Palace designed by Vespasian; but its sacred or historical recollections obliged him to respect that site, and to create an artificial platform instead, by filling up the valley, which contained no monuments of great interest. We now descend to the

Domus Gelotiana (9), a private house, which was included by Caligula in the Imperial Palace (Suet. 'Calig.', 8). After his death it 'became a residence and a training-school for court pages, who had received their first education in the Imperial Elementary School, *Paedagogium ad Caput Africae*, so called from the name of a street which led from the Colosseum to the aristocratic quarter of the Caelian.'—L. The graffiti scratched on the plaster by the scholars are highly interesting, but are yearly becoming less distinct. One of them runs, 'Corinthus exit de paedagogio.' Other names are—*Hilarus*, *Marinus Afer*, *Saturus Afer*, and *Doryphorus*, some of which may have been scratched by soldiers. There is also a strange mixture of Greek and Latin letters.

A far more interesting graffiti, discovered in 1857, is now in the Kircherian Museum (Rte. 3). Several of the rooms have remains of early pavement and fresco, and the restored colonnade in front of them supports a handsome cornice. There are some more graffiti on the wall to the l. of the exit archway, and a well-preserved piece of ancient wall outside it to the rt.

Our path returns up the hill, and brings us to the

Stadium (10), built by Domitian, enlarged and restored by Hadrian and Septimius Severus. It occupies the space between the Palaces of Augustus and Severus, and consists of two parallel walls, 208 yds. long, with a hemicycle at the W. end, where the *Meta* is visible. Near the entrance on the l. a gate leads to some rooms and corridors belonging to the Palace of Augustus. Opposite is seen through an opening a fine piece of barrel vaulting, with deeply sunken coffers. The **Imperial Tribune** (11), which opens in the middle of the S. wall, was added by Hadrian, and has two floors. The lower one contains three rooms, decorated with frescoes of the 3rd cent., of no value as works of art, but interesting for the representation of a *sphæra*, or terrestrial globe on the l., in the large lunette.

The tribune itself stood on the upper floor, and was ornamented with beautiful pillars of *pavonazzetto* marble and oriental granite, fragments of which lie scattered in the arena below. The niches of the hemicycle contained most likely the female statues discovered in this place at the end of the 16th cent., together with the Hercules of Lysippus, bought by Cosimo III. for the Palazzo Pitti. The colonnade is composed of half-columns of brickwork faced with coloured marble. The bases are of white marble, and one of them has an inscription of A.D. 195.

The *Meta*, excavated in 1868, was decorated with a fountain, restored by Theodoric with materials removed from earlier buildings, among which was a pedestal of the statue of a Vestal Virgin. The whole arena, in fact, is cut up by Theodoric's constructions, the purpose of which cannot be satisfactorily ascertained. The foundations of these late walls are composed of fragments of precious marbles. At the further end, excavated in 1893, is another *Meta*, and a row of vaulted chambers with coffered ceiling. At the end of each colonnade is an apse.

A broad flight of steps once faced with marble leads up from the S.E. corner of the Stadium to the extensive and once splendid rooms of Hadrian's Palace. Hence a path over a small bridge brings us to the remains of the

Palace of Severus (13), on the S.W. corner of the hill, more picturesque than any now existing on the Palatine (A.D. 200). Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with fallen masses of buildings, among which are found fragments of mosaic pavements, frescoes, and marble ornaments. Here the student of Roman architecture will observe the difference between the delicately ornamented rooms of Hadrian's palace on the S.W. slope of the hill, and the enormous substructures, piercing through and effacing them, which Severus formed as a foundation for his State palace.

Visitors should not fail to walk to the extremity of the terrace above the arcade in order to enjoy the magnificent view over the ruins, the Caelian, Campagna, and distant mountains. Below to the rt., near the junction of the Via de' Cerchi and the Via di S. Gregorio, stood the celebrated *Septizonium*, built by Severus (A.D. 198) in order, it is said, to attract the eyes of his African countrymen, on their arrival in the capital through the Porta Capena. It derived its name from its seven tiers of arcades rising above each other to a height of 210 ft., and was one of the most magnificent ornaments of Imperial Rome. During the middle ages it was converted into a fortress by the Frangipani family. A portion of it was still standing in the 16th cent., when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's. The arches in the direction of the Colosseum formed the lowest tier of a lofty aqueduct by which Sept. Severus brought the *Aqua Claudia* to his Palace.

Re-crossing the narrow bridge, we return to the N.W. end of the Stadium, and find in its N.W. wall an entrance into the

PALACE OF AUGUSTUS (15: not open to the public). The front of the Palace overlooked the Circus and the Aventine, and had 10 windows,

besides the central door. The prothyrum led to a square atrium, surrounded by a portico of eight columns and four pilasters, on which opened the State apartments. The inner *peristylum*, 35 yds. long, 32 yds. wide, was ornamented with 56 Ionic pillars. Of this superb building nothing now remains, except a few rooms, opening on the E. side of the peristylum, which appear to have been richly decorated. Two of them are octagonal, with domes admitting light from above.

Returning to the Stadium and keeping to the rt. we soon reach a small open space, with six broken columns of cipollino. Beyond them are the remains of the

Palace of Domitian (17–24). The nearest chamber is the *Triclinium* (17), which ends in an apse, with a beautiful pavement of *Opus Alexandrinum*. On the l. opens the *Nymphaeum* (18), with remains of a large and richly decorated oval fountain, where the statue of the winged Eros, now in the Louvre, was discovered in 1862.

The *Peristylum* (19) covers a surface of 3000 sq. yds., and was ornamented with fluted columns of *portasanta* marble, fragments of which are still lying round the walls. According to Suetonius (*Dom.* 14), these porticos were the favourite promenade of Domitian, who, fearing to be murdered at any moment, caused the walls to be coated with phengite marble (white, veined with yellow), which took so high a polish as to reflect objects like a mirror.

From the centre of the Peristylum steps descend to a **Buried House**, with remains of painted ornaments on the vaults. In the last room, beneath the opening which serves as a window, may be observed very distinctly the imprint of the upright stakes, which formed part of the framework used by the Romans for casting their concrete walls. A semi-fluid mixture of lime, pozzolana, and small stones or fragments of brick was poured into a temporary wooden box, and the boards removed when the concrete had become dry.—*M.*

Three halls open on the front of the Palace. The one in the centre (22), called *Tablinum* by Rosa and *Aula Regia* by Bianchini, 50 yds. by 40, was used for state receptions. When first discovered by Duke Farnese of Parma it had 16 Corinthian columns of *pavonazzetto* and *giallo* marble, 24 ft. high; two of them, which stood on each side of the entrance, were sold for 2000 *zecchini* (18l. 10s.). The threshold, of Greek marble, was removed to the Pantheon, for the restoration of the high altar. The niches contained colossal statues. On the l. opens the

***Basilica**, or Hall of Justice (21), remarkable for the great width of its nave: the walls, apse, stairs leading to the tribune, and part of the pavement are well preserved. The apse was enclosed by a white marble railing (*cancello*), portions of which still remain. At its N.W. corner, on the pavement, are some earthenware tiles stamped with the potter's name, and the words *VALEAT QUI FECIT* (may he prosper who made it). Two statues of green basalt, representing Hercules and Bacchus, were discovered here in 1724. They are now in the Museum at Parma.

On the opposite side of the *Aula Regia* is a large hall, supposed to be the *Lararium* (23), or chapel, in which the Emperor

presided as Pontifex Maximus, containing an altar, with figures of the household gods. The latter are not *in situ*, but were brought from the Villa Campana and placed here by Sig. Rosa. In the corner behind is the start of a staircase which led to an upper story. In front of these three halls ran a row of Cipollino pillars with Corinthian capitals.

Skirting the Convent wall on the rt. we now descend from the *Lararium* (23) by the *Clivus Palatinus* (26), paved with enormous blocks of lava. Near this stood the *Porta Mugionis* (27),† or *Porta Vetust Palatii*, of the wall of Romulus. On the l. are some scanty remains of the Temple of *Jupiter Stator* (28), built by Romulus and restored by M. Atilius Regulus, B.C. 295. On the foundation blocks, in a hole below the area, may still be traced some names of slaves or workmen, such as *PILOCRACTES*, *DIOCLES*.

Continuing towards the arches of the Basilica of Maxentius, and turning l., we pass on the l. a double flight of steps, leading to the modern Casino (2: see p. 122), and reach the pavement of the *Clivus Victoriae*, which led from the *Porta Romanula* to the Temple of Victory, on the summit of the hill. The street is bordered on the l. by the substructions of the **Palace of Caligula**, on the rt. by remains of private houses. It must have been somewhere near this place that the rich Romans of the 1st cent. B.C. had their favourite residences, and where the house of Clodius stood with that of Cicero below it.

Descending the *Clivus Victoriae*, we cross the N.E. corner of Caligula's Palace, which respected the public street, passing above it on lofty arches. On the l. we observe a long and rather steep flight of stairs leading to the upper level of the Palace, and further on a good specimen of marble balustrade. Below it is a fine piece of stucco ornamentation. The street was bordered with shops, closed by shutters, the grooves of which are still visible. The small, dark rooms standing back were probably occupied by soldiers, who kept guard at the adjacent *Porta Romanula*. The site of the gate is marked by an arch in brickwork, of the time of Caligula, repaired by Sig. Rosa. To the rt. of the *Porta Romanula* a broad staircase descends to the *Nova Via*. It may be connected with the opening which Caligula caused to be made in the back wall of the Temple, in order that he might suddenly appear between the statues of the twin gods to receive the worship of their devotees. In this neighbourhood must have been the start of Caligula's celebrated bridge, connecting the Palatine with the Capitol. The 'bridge' was more strictly speaking an open gangway, terraced upon the roofs of the Temple of Augustus, the Basilica Julia, and the Temple of Saturn, and crossing the narrow intervening streets by light bridges of wood.

At this point the street turns to the l., and leads back to the entrance by S. Teodoro. Ascending a narrow flight of steps to the l. inside the gateway, and continually turning rt. through some small rooms, we soon reach the balustrade, and pass through dark passages into some larger rooms, which emerge on the *Clivus Victoriae* close to the foot of the stairs ascending to the Casino. Passing these, we turn

† Supposed to be derived from *Mugire* (lowing of cattle)—suggesting the purely pastoral origin of the settlement on the Palatine.

into a passage on the rt., which presently widens into a very long **Cryptoporticus**, or vaulted gallery (30), from which steps ascend at intervals to the Farnese Gardens.

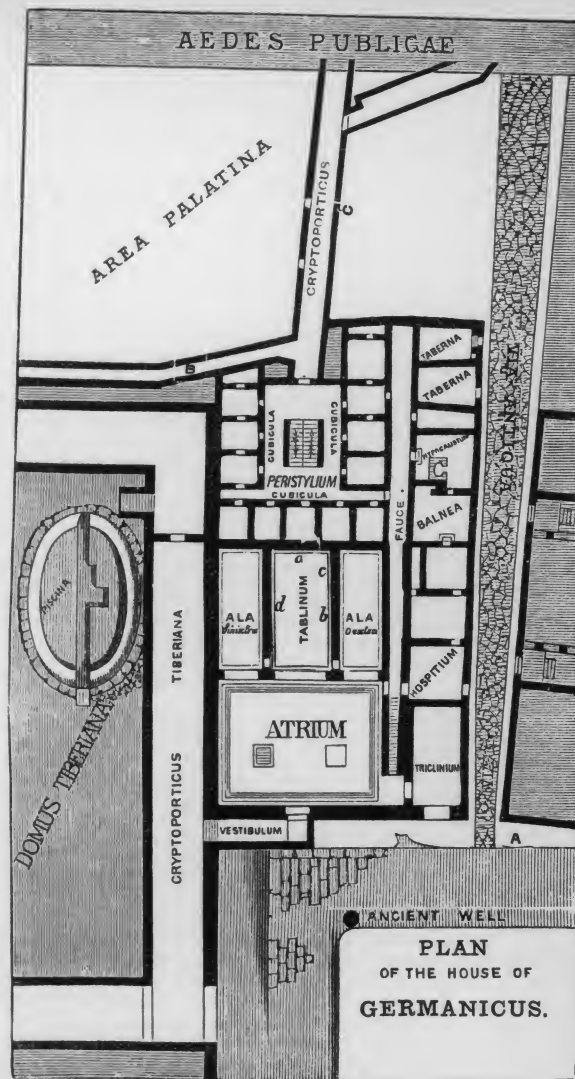
It had a simple mosaic floor, but the walls were lined with costly marbles, fixed by iron clamps, some of which remain. Vertical clay pipes may also be seen running down the walls, for carrying off the rain-water from the roof of the corridor. At the further end 'the vault is decorated with very beautiful and spirited reliefs modelled in wet stucco, representing cupids, birds, animals and graceful foliage.'—*M.* [A branch corridor runs hence at rt. angles to the Palace of Domitian.] Turning the corner, a few steps on the rt. ascend to a well-preserved oval **Piscina**, or water-tank, lined with *opus signinum*.

On the 24th of Jan., A.D. 41, one of the most tragic events in the history of Rome, the murder of Caligula, took place in this subterranean gallery. The young Emperor, after having witnessed the representation of the *Ludi Palatini* in the *atrium* of the palace, instead of going back to his apartments by the state entrance, where his guards were in attendance, entered the **Cryptoporticus**, called *crypta* by Suetonius, where some noble youths, from Asia, were practising hymns and dancing. The Emperor stopped to witness their exercises, when Cassius Chaerea and Cornelius Sabinus rushed on him, dispatched him with their swords, and then, as the historian says, concealed themselves in the adjacent

***House of Germanicus** (32), father of Caligula. This is the only private house from ancient Rome still in existence. It was discovered in 1869. It is constructed of tufa concrete, neatly faced with *opus reticulatum*, and is divided into two portions, the state apartments and the private dwelling-rooms. The state apartments consist of a vestibule or **Prothyrum**, which opened on the public street, and subsequently on the **Cryptoporticus** of the **Domus Tiberiana**. Next comes the **Atrium** with two pedestals for statues, having on the rt. the **Triclinium** or dining-room, painted with red panels, and arabesques of fruit, animals, and birds. It has a pavement of white mosaic studded with bits of coloured marble. On the l. of it is a staircase ascending to the upper story.

In front of the **Atrium** opens the **Tablinum**, flanked with two wings. On its walls are some interesting paintings, 'earlier in date than most at Pompeii, and equal in execution to the best of them.'—*M.* At the end, Galatea and Polyphemus, with Cupid on his shoulder (much damaged); on the rt., Mercury, Io, and Argus; a view of a street in Rome 1800 years ago, with a female knocking at a door, and others looking down from the windows. The larger frescoes appear to have been executed by Greek artists, the names affixed to the figures (*ΙΩ*, *ΑΡΓΟΣ*) being in Greek characters. Of special interest are the small imitations of easel-pictures hung on the walls, with folding doors like a triptych.

Affixed to the l. wall are some leaden water-pipes, which were found in this house, though of later date than the building. One of them bears the name of Julia Augusta, probably the daughter of Titus; another that of Eutychus, intendant of Domitian; a third that of a **Pescennius**, an Imperial freedman,



A.—Road leading from **Cryptoporticus** Tiberiana to **Scaenae Frons**, and the **Ara Maxima** of **Hercules**.
B.—**Cryptoporticus**.
C.—**Cryptoporticus** leading to **Palace of Vespasian** beneath the **Temple of Jupiter Victor**.
a, b, c.—**Fine frescoes**.
d.—**Leaden water-pipes**, with inscriptions of **Livia** and **Domitian**.

The left wing is richly decorated with arabesques, sham columns, and plinths; at the end, girls and hanging foliage, spirited and careful. In the rt. wing is a curious frieze in various shades of yellow, painted with small landscapes, figures, and animals (key below). Beneath are rich wreaths of flowers and fruit, executed in the same style as those in the villa of Livia at Prima Porta (Rte. 38).

Behind this portion of the house, and reached by a narrow staircase and corridor (*fauces*), are the domestic apartments, consisting of a *peristylum*, surrounded by bedrooms or *cubicula* and small bath-room with its furnace or *hypocaustum*. Some of the rooms on the rt. of the *fauces* were evidently shops, as at Pompeii. A subterranean passage starts from this portion of the house in the direction of the *Domus Augustana*, though it seems to have been blocked up by the foundations of Vespasian's Palace; a modern opening on the rt. leads to the extensive passages and cisterns beneath the Temple of *Jupiter Victor*.

N. of the House of Germanicus is the row of arches beneath the hill which marks the site of the *Palace of Tiberius* (37). A long row of domed cells, probably for soldiers, occupies the substructions. On the walls of a closed cell are scribblings and rough sketches of ships, gladiators, and soldiers under arms.—B. From this Palace Vitellius surveyed the burning of the Temple of *Jupiter Capitolinus* by his troops, A.D. 69. The area is now covered by gardens, which extend also over the central portion of Caligula's house.

From the grove of ilex at the N. corner, where the celebrated *Accademia degli Arcadi* used to meet in the 17th cent., we have a splendid view over the Capitoline Hill, the Forum Romanum, and the southern portion of modern Rome. The S. or opposite corner overlooks the *Piscina* and House of Germanicus or Livia; while the path turning l. from thence passes two staircases which descend into the *Cryptoporticus*, and leads to a fountain and a modern *Casino* (2), built by the Farnese family, with a loggia in two stories painted in fresco by *Raffaellino del Colle*. Here is a double flight of steps, and at their foot an exit gateway, opening upon the

Nova Via. A considerable portion of this street was brought to light in the excavations between the House of the Vestals and the huge Palace of Caligula. The buttresses supporting both buildings form arches over the thoroughfare. This portion extends to near the Arch of Titus, where it was called the *Summa Nova Via*. Here are some scanty remains of a large temple, which stood close by. Among them is a fluted drum of a Corinthian column in *pavonazzetto*, and some enormous open rain-water channels in Greek marble, which probably surrounded the building. These ruins may have belonged to the Temple of *Jupiter Stator*, just inside the Palatine Wall.—*Middleton*.

[From the Arch of Titus a road ascends between walls, passing almost immediately on the l. the very ancient but sadly modernised Church of

S. Sebastiano alla Pallara, built upon the spot where St. Sebastian suffered martyrdom. In the chancel are copies of some interesting frescoes, concealed behind the altar put up during a restoration by

Urban VIII. The Temple of *Elagabalus* probably stood close by, and the name of *Pallara* may be derived from the *Palladium*, which that Emperor stole, together with other relics, for the glorification of his sun-god of Emesa. Festa, 20 Jan.

Further up the road, a turning to the l. leads to the

Church of **S. Bonaventura** (1625), belonging to the very strict Order of *Alcantarini*, or reformed Spanish Franciscans. It is chiefly remarkable as the burial-place of S. Leonardo da Porto Maurizio, who caused the Stations to be erected in the Colosseum. His rooms to the rt. of the Church are shown on the 26th Nov. In his memory, the road leading to the Church is lined with coloured groups of the Fourteen Stations of the Cross. The Convent garden (ladies not admitted) commands a beautiful view.]

On the N.E. side of the Convent stood the TEMPLE OF APOLLO, the approach to which was flanked on the side towards S. Sebastiano with two superb Libraries facing each other, and containing as usual Greek and Latin books respectively. The entire group was burnt to the ground on the night between the 18th and 19th of March, 363, and out of many hundred thousand volumes nothing was saved but the Sibylline books, which Augustus had concealed in two golden chests within the pedestal supporting the statue of Apollo.—*Lanciani*.

ROUTE 10.

From the Arch of Constantine to S. Stefano Rotondo, by S. Gregorio, S. Giovanni e Paolo, and the Villa Mattei.

[For Plan of this Route, see p. 104.]

[Omn., p. [28], 25.]

The *Arch of Constantine was built over the Via Triumphalis, now *Via di S. Gregorio*, to commemorate the Emperor's victory, in A.D. 312, over Maxentius, as stated on the inscription:—IMP CAES FL CONSTANTINO MAXIMO—P.F. AVGUSTO . S.P.Q.R.—QVOD INSTINCTV DIVINITATIS MENTIS—MAGNITVDINE CVM EXERCITV SVO—TAM DE TYRANNO QVAM DE OMNI ELVS—FACTIONE VNO TEMPORE IVSTIS—REMPVBLICAM VLTVS EST ARMIS—ARCVN TRIVMPHIS INSIGNEM DICAVIT. It is one of the most imposing monuments of Rome, although its later sculptures show traces of the decline of art, and is partly composed of fragments taken from one of the Arches of Trajan. It has three archways, with four fluted Corinthian columns on each front, seven of which are of *giallo antico*; the 8th, at the corner nearest the Forum, was removed by Clement VIII. to the Lateran, and has been replaced by one in Carrara marble. A piece of the entablature of the Temple of Neptune has been used in its restoration.—*L.*

FRONT TOWARDS THE COLOSSEUM.—Time of Constantine: The long horizontal tablets over the side arches represent the *Forum*

Romanum in the time of Constantine, and afford an interesting view of the Rostra.

Time of Trajan: The medallions above represent—1 Boar-hunt. 2 Trajan, whose head is faintly encircled with an aureole, offers sacrifice to Apollo. 3 The Emperor and his attendants standing by a dead lion. 4 Trajan pours a libation on an altar.

Time of Constantine: The inscriptions *VOTIS X. VOTIS XX.* over the smaller arches, and *sic x. sic xx.* in the same position on the opposite side, express wishes for the accomplishment of 20 years' reign by the Emperor, as he had already completed 10 years (A.D. 315).

Time of Trajan: The upper reliefs represent—1 The triumphal entry of Trajan into Rome—the temple in the background is supposed to be that of Mars, which stood outside the Porta Capena. 2 The Emperor and a recumbent figure holding a wheel, an allegorical allusion to the construction of a road through the Pontine Marshes (A.D. 110); other figures represent the surveyors, among whom is perhaps Apollodorus, architect of Trajan's Forum. 3 Trajan distributing food to the people. Among them is a woman with a child—probably the widow who is often represented as suing Trajan for redress (see Doge's Palace in *Handbook for Northern Italy*). 4 Trajan on a chair of state, while Parthamasiris, king of Armenia, is brought before him. 'This fine frieze was carefully designed to form one continuous composition, and of course is much injured by being separated into four different panels.'—*M.* Four statues of Dacian captives stand over the column.

Time of Constantine: The figures of Fame over the arch, the reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius, and the Victories on the pedestals of the columns, show how much sculpture had degenerated in the 4th cent. Over the reliefs on the interior of the great arch are the words *FVNDATORI QVIETIS—LIBERATORI VRBIS*: the former, no doubt, alludes to the cessation of the Christian persecutions.

FRONT TOWARDS THE AVENTINE.—Time of Trajan: The third statue from the l. on this side is modern. Time of Constantine: Over the lateral arches are two long reliefs, representing a siege of some walled town by Constantine. Time of Trajan: The four medallions commemorate another successful chase. 1 The start, in which a beautiful youth leading a horse much resembles Adonis. 2 Trajan offers sacrifice in front of a statue of Hercules. 3 The Emperor on horseback at a bear-hunt. 4 Thank-offering to the goddess of hunting. Above—1 Trajan receiving Parthamaspatēs, king of Parthia. 2 Discovery of the conspiracy of Decabalus, king of the Dacians. 3 The Emperor haranguing his soldiers. 4 Sacrifice of the *Suovetaurilia* (boar, ram, and bull). On the flanks of the attic are two reliefs supposed to have formed originally a single subject, the victory of Trajan over Decabalus, among the finest of all. The circular medallions below represent the chariots of the sun and moon, typifying the Emperor's dominion over the East and West. Time of Constantine: Below these are reliefs of triumphal processions.

The arch was partly buried when Pius VII. in 1804 excavated down to the ancient pavement, which has recently been still further exposed. With all the faults of its details, this is one of the most interesting

and best preserved monuments in Rome, owing probably to its having been dedicated to the first Christian sovereign. 'The Romans placed an unmeaning front of pedestal, column, and capital, with abacus, frieze, and entablature, upon the surface of their massive piers of masonry, thus tying the dead to the living. In the Arch of Constantine alone the columns which stand in front are in some measure justified by the statues they support.'—*B.* The high pedestals give the effect of columns mounted on stilts, as at the *Porta Maggiore*.

The *Passeggiata di S. Gregorio* runs S. from the Arch of Constantine and affords an agreeable and well-shaded Promenade. To the left of it, below the gardens of the Passionists Convent, is a large *Gymnasium*.

Within the planted area stands the long low Hall of the **Antiquarium* (Adm., see p. [34]), in which are stored many valuable objects discovered since 1870 in the city excavations. The building was opened in 1894, and its collections have been arranged by Prof. Lanciani in six halls. Most of the objects belong to the Kingly or the Republican period.

ROOM I.—Building and ornamental materials, including a superb collection of marbles, among which is a column of unique *Breccia della Villa Casali*, so called from the spot on which it was found. Brick stamps, mason's and carpenter's tools.

ROOM II.—Tombs discovered within the walls of Servius Tullius, and funeral supellex belonging to them. Objects from the *puteoli* (small sepulchral pits or caverns), described by Horace. On the l., colossal headless female figure; female figure in black basalt. Exquisite fragments of Greek reliefs found in 1887 in the Gardens of Sallust, with pieces of the frieze of the *Aedes Telluris*, representing a Gigantomachia.

ROOM III.—Tombs and funeral supellex. To the rt., mutilated monument in peperino, to Flute players, found in Via Carlo Alberto.

ROOM IV.—On the rt., statues and busts from the house discovered under the Quirinal when the tunnel was made in 1903-4. Terra-cotta votive offerings found near the temple of Minerva Medica. On pedestals, two statues of Satyrs. To the l., ancient drain passage reconstructed.

ROOM V.—Busts and statues from recent excavations. Draped headless figure in rare black stone; group of Nymph and Satyr; headless statue of Mercury, with remains of colour on the mantle; bust of an old man.

ROOM VI.—Monuments connected with Roman aqueducts and the distribution of water. Interesting collection of water-pipes, inscribed with owners' names.

In the small garden on the W. side of the building are tombs (of Sulpicius Galba, and others), which have been removed bodily from the place of their discovery. Amongst them is the tomb of the auriga (charioteer) P. E. G. Calpurnianus; the fragments, discovered when the mediaeval tower of the Porta del Popolo was being demolished, represent his five horses, with their names engraved above them.

Near this spot, below the carriage-road, runs an ancient drain, loftier and wider than the Cloaca Maxima, of more excellent masonry,

and traversing a larger district. It was discovered in 1885, at a depth of 40 ft. below the ground.—*L.*

An imposing flight of steps, commanding a celebrated view, leads from the end of the Passegiata to the

***CHURCH OF S. GREGORIO**, founded in 575 by Pope Gregory the Great on the site of his father's house, and dedicated by him to St. Andrew. In 1573 it became the headquarters of the Camaldolese monks. The steps, façade, and atrium were added in 1633 by Card. Scipio Borghese, from the designs of *Soria*. The Church was rebuilt in 1734. Pope Gregory XVI. was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the Church. Festa, 12 March.

In the **Atrium** are several sepulchral monuments, removed from one of the earlier Churches. On the l., tomb of Robert Pecham, an Englishman (1569), who left his country in despair of ever seeing it abjure Protestantism. Further on, that of Sir Edw. Carne, of Glamorganshire, D.C.L. of Oxford, who was united with Cranmer in 1530 in the commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the Emp. Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome, where he died in 1561. Beyond the gate leading to the detached Chapels (see below), Tomb of the Guidiccioni (1643), with handsome arabesques. Facing it is that of the Brothers Bonsi (1481). The

Nave has 16 ancient granite columns and a beautiful Cosmatesque pavement. In the chapel of St. Gregory, at the end of the rt. aisle, the altar-front has some fine *sculptures of the 15th cent., representing (at the sides) St. Gregory releasing souls from Purgatory, (in the centre) his Vision of the Crucified. The painting over the altar is by *A. Sacchi*; the Predella, St. Michael with Apostles and Saints, is att. to *Luca Signorelli*. On the rt. is a small chapel, with a marble chair of St. Gregory, and a recess in the wall, in which an inscription records that he slept. In the Chapel at the end of the l. aisle is a monument raised by Gregory XVI. to Card. Zurla, his successor in the monastery, a very learned writer on the geographical literature of the middle ages. Card. Manning was titular of this Church from 1875-92, and Card. Vaughan after him.

The adjacent **Cappella Salviati** has a copy of *An. Caracci's* picture of St. Gregory, which once stood here (now in England); and a gilded *Tabernacle in alabaster, with reliefs of 1469. In the centre, the Virgin and Child with SS. Gregory and John Evan., Angels, and a donor; above, the Annunciation; on the cornice, the Litany procession instituted by St. Gregory, and the apparition at the Castel S. Angelo (Rte. 29); at the foot, SS. Benedict and Scolastica.

In a garden to the l. of the Atrium are three Chapels, erected by St. Gregory, and restored by Card. Baronius. That on the rt. dedicated to

S. Silvia, mother of the saint, who lived here, has a statue by *Niccolò Cordieri*, and a damaged fresco on the vault by *Guido Reni*, representing a concert of Angels with the Almighty above; 'the whole

picture is imbued with a glow of youthful animation which reminds us of the best times of Italian Art.'—*K.* Festa, 5 Nov.

Adjoining the Chapel of S. Silvia is a fine remnant of the Servian wall, on the line of which the foundations of the neighbouring Porta Capena were discovered in 1868 (p. 407). The Chapel of

S. Andrea contains the frescoes painted in rivalry by *Guido Reni* and *Domenichino*. By the former, on the left wall, St. Andrew, adoring the cross as he is led to execution; by the latter, his Flagellation. The third chapel, called the **TRICLINIUM PAUPERUM**, and dedicated to

S. Barbara, has a statue of St. Gregory by *Niccolò Cordieri*, begun, it is said, by his master, Michel Angelo. In the centre is a marble table, on which St. Gregory fed every morning 12 paupers, among whom it is said that our Saviour, under the form of an angel, once appeared as the thirteenth. For this reason the Pope upon Maundy Thursday used to wait upon 13 pilgrims instead of 12. Handsome feet support the table. On the left wall is a fresco representing this repast. Another fresco (to the l.) commemorates the well-known tradition of the fair-haired British children in the Forum—non *Angli* sed *Angeli*—who first suggested to St. Gregory the thought of sending St. Augustine as a missionary to England.

With back to the façade we now turn to the rt. (E.). The reticulated wall high up on the left belongs to some public building of Trajan's time, which was subsequently used for the support of a private house, and afterwards for that of the l. aisle of the Church. We now reach the Church of

SS. GIOVANNI E PAOLO, attached to a Passionist Convent, and conspicuous by its beautifully arcaded external **apse**, which, as well as the portico and pavement, date from 1159. It was erected by St. Pammachius, a monk and a friend of St. Jerome, in the 4th cent., on the site of the house occupied by the Saints to whom it is dedicated, who suffered martyrdom in the reign of Julian the Apostate. In front is a mediaeval portico supported by granite and marble columns.

The **Nave** has 16 ancient columns. The pavement is partly Cosmatesque. The vault of the tribune is painted by *Pomarancio*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Opening out of the rt. aisle is a handsome Chapel built by Prince Torlonia and lined with choice marbles. The urn under the altar contains the relics of S. Paolo della Croce, founder of the Passionist Order.† On each side are beautiful columns of Egyptian alabaster. Pilasters of the same material, and panels of coloured marble, cover the walls. At the end of the rt. aisle is a painting of S. Saturninus, by *Marco Benefial*.

A flight of steps descends to the very interesting 5th cent. ***House of SS. John and Paul**, which formed the Crypt of the original Church, but lay buried and forgotten until discovered by one of the Passionist fathers in 1889. It rests on foundations of the 3rd and 1st cent., and contains 15 brick-faced chambers, some of which have coarse mosaic floors. In a vaulted room are eight fairly well-preserved frescoes of

† The room in which the Saint died is worth a visit.

youths with festoons hanging from shoulder to shoulder, and peacocks, pheasants, and storks between them; above, on the roof, boys, birds, and foliage (3rd cent.). Another room is painted in panel, with animals on the roof. There are also some stiff Passion scenes of the 9th and 10th cent., and some highly decorative frescoes of the 13th. The room which served as the Tomb of the martyred Saints was turned into the Confession of the Church in the 12th cent. Festa, 28 April.

A portion of a more ancient edifice (see below), in massive blocks of travertine, forms the base of the elegant 13th cent. **Bell Tower**, one of the best-preserved in Rome. Card. Howard was titular of this Church.

The adjoining **Passionist Convent** and its garden (ladies not admitted) enclose the site of the *Temple of Claudius*. Of the edifice raised by Agrippina, pulled down by Nero, and rebuilt by Vespasian, nothing now remains but part of the corridor which surrounded the substructions of the platform. The best preserved portion under the Campanile consists of eight large Tuscan arches of travertine.

The true history of these very remarkable and interesting ruins is probably the following. They first served as a reservoir to feed, by means of ornamental cascades, the artificial lake in the pleasure grounds of Nero's Golden House. Upon the destruction of the latter by Vespasian, and the erection of the Colosseum, the reservoirs, now dry, served as temporary dens for the beasts intended for the gladiatorial shows. They were driven over night from the *Vivarium* near the Praetorian camp, and entered the Colosseum by the underground passage on the S. side. This theory accounts for the size of the substructions, upon a small portion of which the Temple of Claudius stood; and accounts also for the extension of the Claudian aqueduct to this point by Nero (p. 131). A copious supply of water would be necessary for the reservoir which fed the lake, but could not be required for a temple. The style of these substructions is not the same all around. On the N. side of the platform they are built of bricks with a row of shops or store rooms; on the E. side, facing the Church of SS. Quattro, they are ornamented with semicircular and square niches. The *View from the shady avenue of ilexes, overlooking the valley of the Colosseum and the slopes of the Palatine, is exceedingly beautiful.

A road between walls leads now to the **Arch of Dolabella and Silanus**, a structure of travertine, with a single line as cornice, and an inscription, from which we gather that it was erected by the above-named consuls (A.D. 10). It affords an example 'of the impressive effect of a plain Arch without Greek ornament.'—*B.* Nero included it in the line of his aqueduct to the Palatine. Just within the Arch, on the rt., is the entrance to the little Church of

S. Tommaso in Formis (*Claudian*), so called because it was built partly upon the arches of the Aqueduct. It belonged originally to the Trinitarians of S. Crisogono, and was the burial-place of S. Giovanni de Matha, their founder, who established here a Hospice, and died in 1213. His remains were carried to Spain, and during the absence of the Papal Court at Avignon the Convent was abandoned. It now belongs to the Canons of the Vatican.

At the high altar are four very beautiful fluted columns of *pavonazetto*, and a painting of the Virgin and Child, with SS. Boniface, Francis, and Pope Boniface VIII., by *Pomarancio*. On the 21st Dec. and 8th Feb., the Church is open all day, and the cell in which the founder died, which stands over the Arch of Dolabella, may be visited.

To the rt., just beyond the Arch, is a pointed arch of peperino, and further on a fine marble doorway, the chief entrance to the former Hospice. Above the latter, under a canopy, is a *MOSAIC of the Saviour having on either side a captive, in allusion to the foundation of the Trinitarian Order, whose principal object was to redeem Christians carried off by the Barbary pirates, or detained as prisoners in Palestine at the time of the Crusades. The doorway bears the name of *Jacopo Cosma* and his son (13th cent.).

Opposite is an extensive and admirably arranged **Military Hospital** with 1000 beds, built partly on the site of the *Villa Casali*, once celebrated for its works of art. A few yards further on is the Church of

***S. M. in Domnica**, or *S. M. della Navicella*, so called from a small marble Boat, which Leo X. placed in front of it—a copy of an ancient one which stood here. This Church occupies the site of the house of S. Ciriaca, which stood where the foreign soldiers were quartered on the Mons Caelius—the *Castra Peregrinorum*. The house is more interesting as the traditional spot where St. Lawrence, by order of Pope Sixtus II., distributed the treasures of the Church among the poor. It was entirely restored by Leo X., when titular Cardinal, from the designs of *Raphael*. The interior has 16 fine columns of grey granite, and two of red. The frieze of lions and genii over the windows was painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga*. The MOSAICS in the tribune are of the year 817. On the vault the Virgin and Child, with a host of white-robed angels; at her feet Paschal I., whose monogram is upon the centre of the arch. Upon the front wall, the Saviour with two angels, 12 Apostles, and two large figures of Prophets below. The rich floral decoration is remarkable. Open all day on the 2nd Sun. in Lent; every Sun. for an early morning Mass by a Greek Priest. *Domnica* is the Latin form of the Greek *Ciriaca*.

A gateway just beyond the Church leads into the *Villa Mattei* (*Caelimontana*), built by a duke of that family in 1572, now the property of Baron Richard von Hoffmann (Adm. see p. [34]). The grounds command a splendid *View of the Alban hills, with the aqueducts of the Campagna and the walls of Rome, the Baths of Caracalla and the Aventine. Several ancient marbles which have been found on the spot are placed in the grounds; on each side of the fine alley of ilex are pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigiles, who were stationed here. The wall of Servius Tullius encircled that part of the Caelian on which the Villa Mattei stands.

Within the grounds is a small red granite **obelisk**, partly ancient, and found, with that in the Piazza della Minerva, on the site of a temple of Isis. The upper third part bears a hieroglyphic inscription of the time of Psammetichus II. It was lengthened (nearly two-thirds) [Rome.]

with another block of paler granite; and between the two stones were crushed the hands of the mason who superintended the work, by the sudden sliding down of the upper piece.

In a corner of the paddock nearest the Baths of Caracalla, below the ornamental grounds, is a Spring of beautifully clear water, the probable source of the *Fountain of Egeria*.

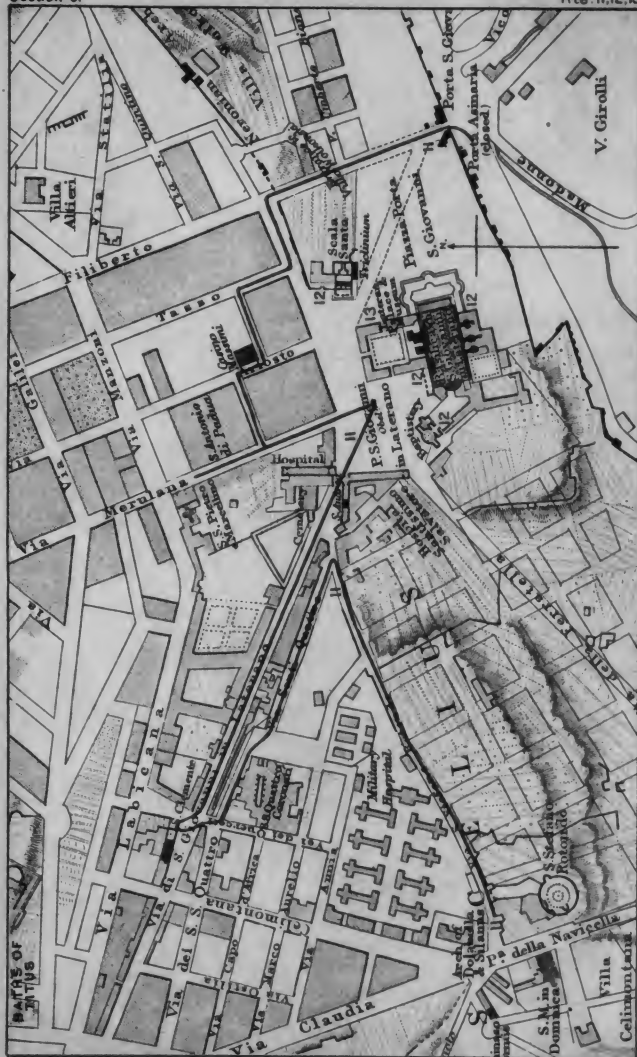
From the entrance to the Villa Mattei we retrace our steps a few yds., and then turn to the rt. The first door on the rt. opens into the courtyard of

*S. STEFANO ROTONDO, a remarkable church, originally a Pagan edifice. It was consecrated by Pope St. Simplicius, A.D. 467, and given to the German College by Gregory XIII. In the vestibule is a Greek marble throne (signed *Magister Johannes*), from which St. Gregory the Great is said to have read his fourth homily. It probably formed the seat of some Roman dignitary on the podium of the Colosseum. The Rotonda, which is 44 yds. in diameter, has two concentric rows of grey granite columns with Ionic capitals, 36 in the outer circle, 20 in the inner. The intercolumniations of the outer one were filled up by Nicholas V. (1453), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. On the W. side are four fluted Corinthian columns, supporting a loftier arcade. In the central area are two Corinthian columns, higher than the rest, which, with two pilasters, support a cross wall; it is probable they were added at a later period to support the roof, as the top pilasters occupy the places of Ionic columns in the inner circular row, which were removed to make room for them. In the clerestory are 22 small windows, only eight of which are pierced.

The walls are covered with *frescoes* by *Pomarancio*, representing 32 scenes of martyrdom in chronological order, which, although displeasing to the eye and imagination, and having nothing to recommend them as works of art, are interesting as legends. In the apse of the 1st chapel on the l. is a *Mosaic* (642-649), representing the Saviour in a medallion above the Cross, beside which stand SS. Primus and Felicianus. This chapel formed the entrance to the Church until the 7th cent. The 2nd l. has a beautiful Tomb of a Canon of St. Peter's, with statuettes of SS. Stephen and Bernardino—the latter being patron of the deceased (1524).

Open early on Sun. morning, and all day on the 26th of Dec., when the Church is densely crowded with peasants. Station, Fri. before Palm Sunday. Admission at all times by ringing the bell.





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ROUTE 11.

From S. Stefano to the Porta S. Giovanni, by the Churches of the SS. Quattro Coronati and S. Clemente.

Opposite S. Stefano Rotondo is the extensive *Ospedale Militare*. The *Via di S. Stefano* runs between the Church and the Hospital, passing on the l. a line of arches built by Nero for the extension of the Claudian Aqueduct to the reservoir which supplied his artificial lake (pp. 103, 109). The brickwork of Nero's time is extremely neat, but required strengthening by Sept. Severus, who added an inner arch to the original. Another Emperor, perhaps Constantine, inserted a lower arcade all along the line; and Theodoric filled up both tiers of arches with solid masonry. The work of each of these four periods can be readily detected.

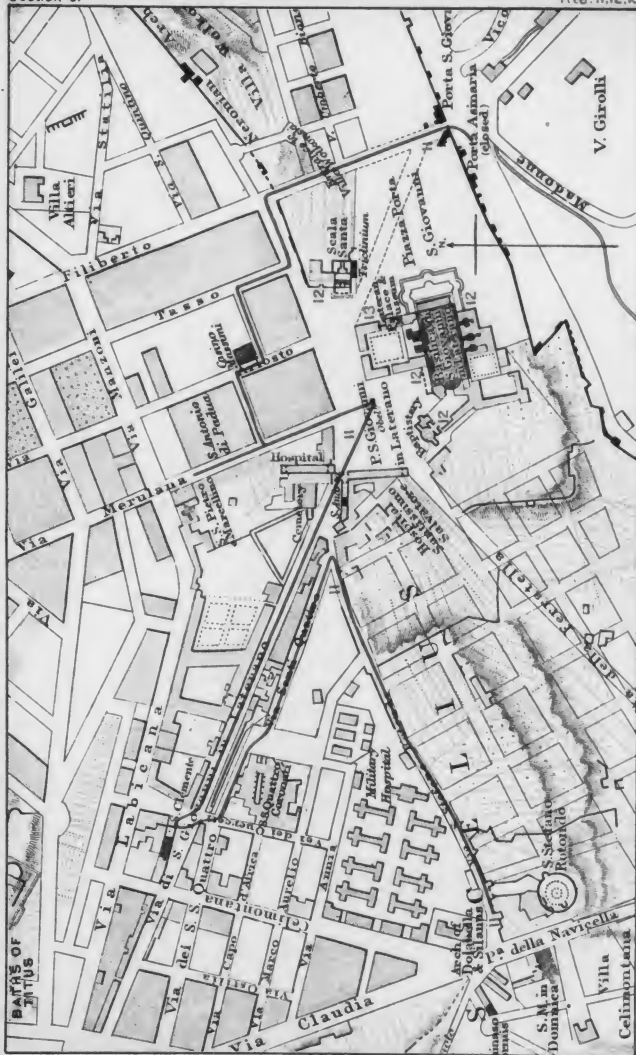
Near the end of the road the *Via dei SS. Quattro* on the l. leads straight to the Church of

***SS. QUATTRO CORONATI**, with its massive and ancient Campanile. This remarkable castellated church and convent are dedicated to *quattro pittori incoronati e cinque scultori martiri*, who suffered martyrdom for refusing to paint or carve images of pagan gods. The Church was rebuilt by Paschal II. in 1111 to replace a more ancient one erected by Honorius I. in 626, and destroyed by Rob. Guiscard in 1084. In front are two square courts. To the rt. of the outer one (the atrium of the early Church) is the

Chapel of St. Sylvester, erected by Innocent IV. (1246), with some paintings (1248), representing scenes in the life of Constantine and Sylvester, and (on the end wall) our Saviour with the Virgin, St. John the Baptist, and the Apostles. 1 (to the l.) Constantine, who had been attacked by leprosy, and was advised to bathe in children's blood, restores to their mothers the infants collected for that purpose. 2 He sees a vision of SS. Peter and Paul, approving the deed. 3 He sends for Sylvester. 4 Sylvester looks out of his cell at the messengers. 5 He shows effigies of SS. Peter and Paul to Constantine, who recognises the likeness. 6 Baptism of Constantine. 7 His donation of Rome to Sylvester. 8 Constantine leading Sylvester's horse into Rome. On the l. wall, Discovery of the true Cross. The Chapel belongs to the *scarpellini* (stonecutters). The pavement is extremely beautiful.

Nave.—The original Church of Honorius I. was much larger than that of Paschal II. Its colonnades, still left standing, extended as far as the walls which divide the inner from the outer court. The present nave has eight columns of granite, surmounted by a women's gallery of smaller pillars, with a marble screen behind which its occupants were concealed. These columns were subsequently added to form aisles *within* the nave, which was originally of the same width as the Chancel.

At the end of the rt. aisle is the tomb of Mons. d'Aquino (1679),



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At the end of the rt. aisle is the tomb of Mons. d'Aquino (1679),

famous for his library, now dispersed. Further on is half of an inscription by Pope Damasus, in honour of SS. Protus and Hyacinth, from the Catacombs of S. Hermes, but discovered on the pavement of this Church. The apse has a modern episcopal chair, and frescoes of this martyred saints by *Giovanni da S. Giovanni* (1630). Fine pavement full of fragments from Catacombs, and handsome flat uncoloured wooden ceiling. On the last pier to the l. is a fine white marble ciborium.

Beneath in a subterranean chapel are the relics of SS. Carpofo, Severo, Severiano, and Vittorino, to whom the Church is dedicated, in urns placed here by S. Leo IV. In the apse of this Crypt is a window opening, closed by a slab of marble with glazed holes, which formerly served as a *fenestrella* at the high altar. The adjoining Convent is shared by Augustinian and Carmelite Nuns. Festa, 8 Nov.; Station, 4th Mon. in Lent.

On the opposite side of the Via di S. Giovanni lies the very interesting

*CHURCH OF S. CLEMENTE, one of the least altered of the mediaeval Christian buildings of Rome, built over a still more ancient basilica discovered beneath it in 1857. According to the tradition, Clement, the third Bishop of Rome, the friend of SS. Peter and Paul, and a member of the Flavian family (by some considered the nephew of Flavius Clemens, an Imperial Christian martyr), was banished, with other Christians, by Trajan to the Crimea, where he suffered martyrdom, being thrown into the sea. The oratory which he had erected in his own house on the Esquiline was, after the time of Constantine, replaced by a basilica. To this building St. Jerome referred in 392 in a celebrated passage which represents the Pelagian Celestius as feeding on Scotch porridge (*pultibus Scotorum*); a council was held within the walls in 417 to condemn Celestius, and here Gregory the Great (590) read his 32nd and 38th homilies. This older Church, whose date is fixed by an inscription at A.D. 385, was almost entirely destroyed in 1084, when Robert Guiscard burned all the public edifices from the Lateran to the Capitol. It had been long forgotten, until, in 1857, some repairs having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its prior, the late Father Mullooly, came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern Church; this proved to belong to the ancient basilica, which was then cleared out by excavation. Below it were found massive substructions of Republican date.

The UPPER CHURCH was built by Paschal II. in 1108, over the remains of the older one, when the choir and *ambones*, which stood formerly in the lower, were removed hither.

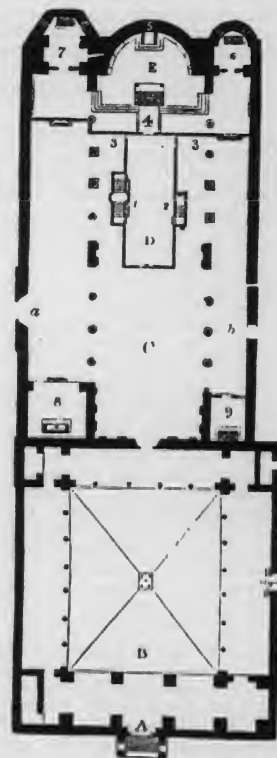
The atrium, with its quadriporticus, is the only perfect specimen in Rome, although traces of similar ones are to be seen at other early churches.† It dates probably from Paschal II.'s time, and is surrounded on three sides by granite columns with Ionic capitals. Over the entrance gate rises a canopy of the 13th cent. flanked by rude Ionic and composite columns, partly rebuilt by Clement XI. The

† S. Cecilia, SS. Quattro Coronati. S. Alessio.

labrum or vase for ablution before entering the Church has been replaced by a fountain.

The UPPER CHURCH has 16 ancient columns of different materials and orders. The aisles are of unequal width, that on the rt. being the narrower, a treatment for which no satisfactory reason has yet been assigned. To the l. of the principal door is a marble slab engraved with an index of books offered to the church.—L. In the middle of the nave is the curious

Choir, removed from the lower Church. It is enclosed by walls of marble, bearing sculptured Christian emblems, and the monogram of Pope John II. On the sides of the choir are the *Ambones*: that on the l., from which the Gospel was read, has a double staircase with a handsome candelabrum in mosaic-work for the Paschal candle. From the opposite one, with reading-desk turned towards the tribune, was read the Epistle. On its steps also was sung the Antiphon. The position of the ambones depended upon the orientation of the Church. The *Presbyterium* is separated from the choir by a screen of sculptured marble panels, of the same period as the choir. Three of them are perforated (see *Fenestrella* in the Glossary). Beneath the high altar lie the remains of Flavius Clemens and of SS. Clement and Ignatius of Antioch. Over it is a *baldacchino*, with two columns of *pavonazzetto* and two of *bigio* marble, placed diagonally. Attached to its roof is a fragment of the chain by which the ciborio, in the form of a Dove, containing the Sacrament, was originally hoisted up



S. CLEMENTE (Upper Church).

A. Entrance. B. Atrium. C. Nave. D. Choir. E. Presbyterium and Tribune. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. 5. Episcopal chair. 6. Chapel of St. John. 7. Chapel of the Holy Spirit. 8. Chapel of the Paschal. 9. Chapel of St. Dominic. 10. Side entrance from the street. 11. Entrance to the sacristy and lower Church.

for reservation above the altar. On the rt. is a handsome Cosmatesque tabernacle afterwards used for a similar purpose, but now serving for the reception of the sacred oil. The marble throne bears the name of Anastasius, who was titular Cardinal of the Church in 1108, but the slabs of which it is composed formed part of an inscription of the time of Pope Siricius. The ceiling was added by *Carlo Fontana* in the time of Clement XI.

Apse.—The wall and vault are covered with elaborate and beautiful *MOSAICS executed in 1112. In the centre is our Saviour on the Cross;† from the clouds above appears a hand (symbolic of the Almighty) holding a wreath of victory. On the Cross are 11 white doves, and beside it stand St. John and the Virgin, within a *vesica* of thorns. A vine (emblematic of the Church), springing from the foot of the Cross, 'spreads like a rolling frieze over the hollow of the tribune, the Doctors of the Church, with many other figures, ensconced among its branches. The four rivers of Paradise, with shepherds, flocks, &c., on the banks, are beneath; and below the whole composition are thirteen sheep, having come from two archways which lead respectively to the cities of Jerusalem and Bethlehem, on the walls.'—(*Lindsay's Christian Art*, p. 278.) The frescoes on the walls beneath have been attributed to *Giovenale da Orvieto*, or *da Celano* (1299). On the face of the arch is the half-figure of the Saviour pronouncing the benediction, with two emblems of the Evangelists on either side. Below are SS. Peter and Clement with Jeremiah on the rt., SS. Lawrence and Paul with Isaiah on the l.

Near the high altar, in the rt. aisle, is the *Tomb of Card. Bart. Roverella (1476), with beautiful sculptures. Next to it, that of his nephew, Abp. Brusati (1490). In the Chapel on the rt. of the tribune, the statue of St. John the Baptist is by *Simone Ghini* (1433); in the opposite chapel of the Rosary, the picture of the Virgin is by *Seb. Conca*. The sepulchral monument of Card. Venerio (1479) has two handsome half-columns from the ciborium of the old Church, with basket-work capitals and foliage reliefs. The l. capital bears the name of *Mercurius*, who became Pope John II. in 532.

The 13th cent. **Chapel of the Passion**, on the rt. of the side entrance, has interesting *frescoes by *Masolino* (1422), which, though they have suffered much from restoration, 'still show characteristics of remarkable power.'—*K.* Outside the arch, Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catharine refusing to worship Idols; her Instruction of the daughter of king Maximilian in prison; Martyrdom of the King's daughter; Dispute with the Alexandrian Doctors before Maximilian; Miracle of her Deliverance; Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement (much damaged), and over the altar the Crucifixion.

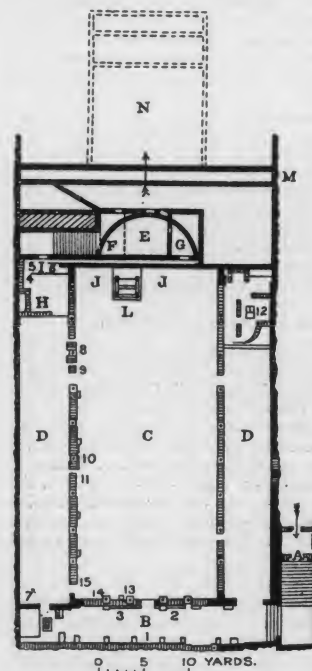
In the **Sacristy** are hung coloured copies of the frescoes in the Lower Church, which may be advantageously studied before and after their inspection below.

The **LOWER CHURCH** is shown daily by the Sacristan (50 c.). It is open to the public, free, and lighted up throughout (a great advantage)

† The only apsidal Mosaic of the Crucifixion in Rome.

on Nov. 23 (Feast of St. Clement), Feb. 1 (St. Ignatius), and the second Monday in Lent. It is reached from the Sacristy by wide stairs, whose walls are covered with inscriptions discovered during the excavations. Photographs of the paintings in the Lower Church may here be obtained. At the foot of the steps is the

Narthex, or Vestibule of Catechumens, by which the subterranean



S. CLEMENTE (Lower Church).

A. Entrance from the Sacristy of Upper Church. B. Narthex of ancient Basilica. C. Nave. D. D. Aisles. E. Primitive Tribune or Apse. F, G. Supposed chambers of the House of Clement, possibly his Oratory, beneath the Apse, and opening on M, or Ambulatory, and on N, a large chamber, supposed to be an Aedes of Mithras of the age of Hadrian. H. Supposed site of Tomb of S. Cyril. I. Entrance to stairs leading to Oratory of Clement. J. Massive wall of Republican period. L. Modern Altar.

PAINTINGS ON THE WALLS OF SUBTERRANEAN BASILICA.

1. Christ giving his Benediction with Saints. 2. Miracle at the Tomb of St. Clement at Cherson. 3. Translation of the Relics of St. Cyril from the Vatican to this church. 4. St. Methodius baptizing a youth. 5. St. Cyril before the Emp. Michael. 6. Crucifixion of St. Peter. 7. Miracle of St. Liberian. 8. Miracle of Sisinius. 9. Daniel among the Lions. 10. Life and death of St. Alexis. 11. St. Blasius. 12. Christ. 13. Assumption of the Virgin. 14. Crucifixion. 15. Women at the Sepulchre.

Basilica is entered from its E. end. On the l. wall is (1 on plan) a fresco, giving perhaps the best of the early representations of our Lord, with the head surrounded by a broad nimbus, and holding in the l. hand a book, while with the rt. he blesses in the form practised in the Greek Church, with the third finger turned down. Beside him stand the Archangels Michael and Gabriel, presenting two tonsured personages

supposed to be Cyril and his brother St. Methodius; beside the latter, SS. Andrew and Clement. This painting is probably of the 10th cent. Opposite, on the rt., is (2) a painting of the legend of a widow's child that had been drowned, but was found alive in the tomb of St. Clement, built for him by angels at the bottom of the sea, near Cherson, in the Crimea. The painting represents the sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on the l. is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word *CERSONA*. On the rt. is the anchor of St. Clement. Beneath is his head with a nimbus; on the rt. an inscription; at the sides, figures of Beno de Rapiza and his wife, who caused the painting to be executed, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the upper part is surrounded by the sea, indicated by numerous marine animals and fishes, in commemoration of Clement's martyrdom. Further on (3) the removal from the Vatican of the body of St. Cyril in A.D. 863, in the time of St. Nicholas I. This Pope was the first to wear the cap and crown or single tiara, as here shown. The painting is well preserved, and was executed as a votive offering from Maria Macellaria. At the extremity of the Narthex are marks of a door opening on what appears to have been the Atrium, nearly 20 ft. below the level of the modern one. Here three sarcophagi were found. Portions of the marble pavement were also discovered with an inscription bearing the name of two consuls of the time of Constantine.

From the further end of the Narthex we turn (rt.) into the

Left Aisle.—Near the end is a brick tomb (H), perhaps of St. Cyril; beyond it fresco, (4) St. Methodius (brother of St. Cyril) baptizing a youth; (5) St. Cyril before the Emp. Michael; (6) Crucifixion of St. Peter. Here are some ancient Roman stairs leading to several chambers of the Imperial Age (now flooded and inaccessible), below the apse, which rest on an extensive area cased with huge blocks of volcanic tufa, having a cornice in travertine, resembling that of the Forum of Augustus. The largest of these chambers is supposed to have been the *Memoria* or Oratory of St. Clement (Plan F c), used before the erection of the first Basilica. Beyond this, an ante-chamber leads to a *sacellum* or chapel dedicated to the worship of the divinity *MITHRAS*, excavated by Father Mullooly.

We return and through an opening enter the

Nave.—On the near wall are three *Frescoes (8), one above another. The highest represents the induction of St. Clement into the Papal chair by SS. Peter, Linus, and Cletus, with their names annexed (half destroyed). In the centre, Clement celebrating mass, during which Sisinius, a Pagan, was struck blind. Below, Sisinius, who had been restored to sight by the prayers of his wife Theodora, but is yet unconverted, orders his servants to drag St. Clement to prison. They however bring a column instead. According to the inscription, these paintings were dedicated by *Beno de Rapiza*, a name mentioned in some local chronicles as that of an inhabitant of this quarter of the city in 1080. Round the corner is (9) Daniel in the lions' den. Nearer the entrance, are (10) three scenes from the life of St. Alexis, who, abandoning his paternal home to follow a life of penitence and chastity,

(1) returns home to die, in the presence of his father, (2) is blessed by Boniface I., (3) is recognised when dead by his bride. Further on, St. Blasius, who is extracting a thorn from the mouth of a child. The paintings resemble the Byzantine style; the inscriptions beneath are in well-formed Roman letters; the arabesque ornaments around are graceful.

Returning into the Nave, near the Narthex is (13) the Assumption of the Virgin, with the Apostles below, and at the sides a pope—probably S. Leo IV.—and Vitus. The square green nimbus, round the Pope's head, shows that he was alive when the painting was executed (845-57). Possibly of an earlier date are (14) the Crucifixion, with the Virgin and St. John; the Supper at Cana; Christ releasing Adam and Eve from Hades (on the rt.); and the Maries at the tomb (above: 15). A few steps lead to the raised

Tribune, where some relics of SS. Ignatius and Clement, lately discovered, are placed under an altar, with a canopy supported by handsome columns of *breccia di Serravezza*. Behind this altar may be seen a portion of the apse of the primitive church, once covered with marble slabs.

Right Aisle.—At the end, (12) Christ, with rich ornamentation, the head unfortunately destroyed. On the rt., at the end of the inner aisle, Christ liberating Adam from Hades. A range of columns, half buried in masonry, separates the outer aisle from the nave; on them was erected the outer wall of the church above. The more modern inner wall supports the columns of the rt. aisle of the upper church.

From S. Clemente the Via S. Giovanni ascends in 5 min. to the Lateran, passing at the end of the street a large group of buildings in connection with the Hospital. On the l., the *Cemetery*, with its Chapel; opposite, a handsome marble gateway of 1848, just within which on the l. is the Chapel of

SS. Andrea e Bartolommeo, with a beautiful Cosmatesque pavement of 1462. Near this spot stood the *Porta Caclimontana*. [Hence to S. Stefano (Rte. 10) and SS. *Quattro (ante)*.] Further on, at the corner on the rt., the

Ospedale del S. Salvatore, for sick and aged females, founded in 1219 by Card. Giov. Colonna, with nearly 600 beds. On the stairs (1st floor) is a very remarkable *relief in marble of St. Michael and the Dragon with traces of colour, and a 14th cent. inscription. We now enter the spacious *Piazza di S. Giovanni*, in the centre of which rises an

Obelisk, erected by Fontana in the pontificate of Sixtus V. (1588). It is of red granite and covered with hieroglyphs. It was brought from Heliopolis to Alexandria by Constantine the Great, and removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphs, it commemorates Thothmes IV. of the 18th dynasty, the Moeris of the Greeks. It is remarkable that this inscription was altered at an early date—it is supposed about the time of Moses. The name of the god Amun was then substituted for that of another deity whose worship had gone out

of fashion, and in certain lights this alteration may still be easily seen. When discovered by Matteo da Castello it was lying in the Circus Maximus, broken into three pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of them is slightly convex. The weight of the shaft has been estimated at 455 tons.

[For description of St. John Lateran and the Museums, see Routes 12 and 13.]

The Via Merulana leads hence N. to *S. M. Maggiore* (Rte. 14), passing on the left in 3 min. the Church of

SS. Pietro e Marcellino, founded in the 8th cent., and several times rebuilt or restored. It was given by Clement XI. in 1707 to the Maronites, and on their removal to *S. Antonio* (p. 160) was assigned to the barefooted Carmelite Nuns by Benedict XIV. Festa, 19 March.

Nearly opposite is the large red-brick Church and Convent of **S. Antonio di Padova**, erected by the Franciscans upon the partial destruction of the buildings attached to the *Ara Coeli*. It is the great College of the Order, and can admit 200 students. Behind it, in the *Via Ariosto*, is the

Casino Massimi, belonging to a Villa now destroyed for building purposes, and very difficult of access. On the outer walls are some reliefs—partly ancient and partly in stucco. It contains frescoes, by modern German artists, of scenes from the works of the Italian poets. In the Central Room, subjects from the Orlando Furioso of Ariosto, by *Julius Schnorr* (1827). Room on the rt., the Divine Comedy of Dante, by *Koch and Veit*. Room on the l., Jerusalem delivered (Tasso), chiefly by *Overbeck*. All these were painted for Prince Camillo Massimo between 1831-7.

A short lane leads E. to the *Via Tasso*. In this street were discovered in 1886 extensive remains of the barracks of the *Equites Singulares*, or horse-guards in attendance on the Emperor. They contained in a hall, 30 yds. long, 43 inscribed bases of statues to deities, mostly thankofferings from veterans who had been discharged after faithful service.—*M.*

Continuing E., the next parallel street is the *Via Emanuele Filiberto*, which leads in a straight line N. to the *Piazza Vitt. Emanuele*, S. to the *Porta S. Giovanni* (see below). Turning to the rt., we soon reach a large open space, bounded on the W. side by the front of the Basilica, and on the E. by blocks of houses. Among these, in a corner to the l., is seen the entrance to the

Villa Wolkonski, now belonging to the Marchese Campanari. It was formerly one of the loveliest spots within the walls of Rome, but has been deprived of nearly all its beauty by the erection of a hideous suburb on a portion of its grounds. The picturesque arches of the Neronian Aqueduct, which carried the Claudian waters from the *Porta Maggiore* to the Caelian, traverse the gardens, and a number of interesting epitaphs and reliefs have been affixed to their lower piers.

Close to the old house is a curious COLUMBARIUM, consisting of three brick chambers superposed; on the front which faced the ancient *Via Labicana* is an inscription in fine Roman characters, stating that it belonged to T. Claudius Vitalis, an architect, and was erected by Eutychnus, one of the same profession. It is supposed to date from the time of Nero. The terra-cotta sarcophagus in the lowest chamber, with bones, is of a much later period.

The **Porta San Giovanni** was built for Gregory XIII. in 1574 by *Giac. della Porta*. An additional arch has been made to accommodate large traffic. It is the starting-point of the electric tram cars, which began to run in 1906, to Frascati, Marino, and Albano (Rtes. 47, 50, 52). Close by to the W. is the *Marana*, the ancient *Aqua Julia*, which enters the city ¼ m. further on under a closed postern gate. Behind the mill rises the *PORTA ASINARIA*, the best preserved of all the gates of the Aurelian wall, flanked by round brick towers; it is the gate through which Belisarius first entered Rome. Here also Totila gained admission into the city, by the treachery of the Isaurians. The gateway is now walled up, and is a very picturesque ruin from the outside.

Between the *Porta Asinaria* and the *Porta Latina* several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived probably from the Servian defences, which are situated at a short distance within it.

ROUTE 12.

The Basilica of S. Giovanni in Laterano, with its Baptistry and the Scala Santa.

[Omn., p. [28], 25; Tramway, p. [27], 5, 16.]

SAN GIOVANNI IN LATERANO.—This celebrated *Basilica derives its name from the Roman family of Lateranus, who had a palace here. Plautius Lateranus was implicated in the conspiracy of Piso, for which he was put to death by Nero and the house confiscated. Juvenal refers to the residence as *Egregiae Lateranorum aedes*. It afterwards passed to the family of Marcus Aurelius, who was born near the palace, which became subsequently an Imperial residence. Early in the 4th century it was conferred by Constantine on St. Sylvester, bishop of Rome, as his episcopal residence, and the Emperor founded within it this Basilica, assisting with his own hands in digging the foundations. It was at first dedicated to the Saviour, and the inscription on each side of the entrance styles it the Mother and Head of all Churches of the city and world (*Sacrosancta Lateranensis ecclesia omnium urbis et orbis Ecclesiarum Mater et Caput*). The Chapter of the Lateran still takes precedence of that of St. Peter's; and the ceremony of taking possession of this Basilica was one of the first observed on the election of a new

Pope, whose coronation previous to 1870 took place in it. It is one of the four Basilicas which have a 'Porta Santa.' 'The Church became Benedictine in 580, when some monks of Monte Cassino, their convent having been plundered by Toto, Duke of Beneventum, established themselves in a monastery here.'—*L.* The old Basilica was ruined by an earthquake in 896, but rebuilt immediately by Sergius III., and dedicated to SS. John Bapt. and Evan. It was nearly destroyed by fire in the pontificate of Clement V. (1308), but it was rebuilt by that Pope, and subsequently extended and remodelled by his successors. Clement VIII. enlarged the transepts and aisles from the designs of *Giacomo della Porta*. In the time of Innocent X. (1644) *Borromini* loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by erecting the principal façade from the designs of the Florentine architect *Alessandro Galilei*. Pius IX. and Leo XIII. have destroyed the old apse of Constantine, and erected in its place the present gaudy chancel from the designs of *Vespignani*, whereby the Basilica has entirely lost whatever was left of its original character.

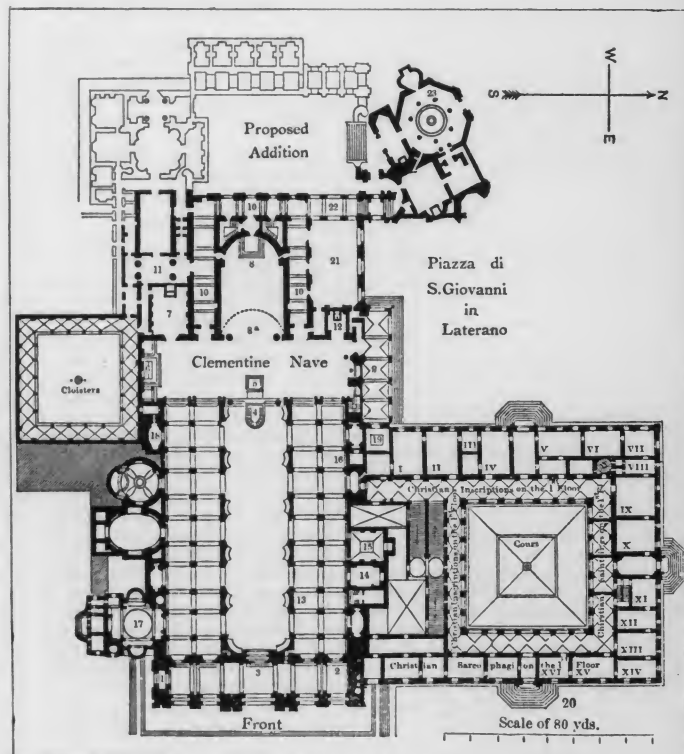
A much-used entrance to the Basilica is on the N. in the great Piazza, but it is better to approach by the principal entrance up the steps on the East.

The great **Front** (1734) is imposing, though not in the purest style. It is built entirely of travertine, with columns and pilasters of the composite order, sustaining a massive entablature and balustrade, on which are placed colossal statues, 20 ft. high, of our Saviour and ten saints. Between the columns and pilasters are five balconies; from that in the centre the Pope used to give his benediction on Ascension Day. The **View** from the steps, looking towards the Alban hills, is beautiful. In the vestibule is an ancient marble statue of Constantine from his Baths on the Quirinal. There are five entrances; the middle one has *bronze doors brought by Alexander VII. from the ancient Senate-house in the Forum (now S. Adriano). 'They have been slightly lengthened at each extremity by strips of bronze, easily distinguished by their stars, but in all other respects are untouched and genuine.'—*M.* The **Porta Santa** on the rt. is walled up, and only open in the year of Jubilee (every 25 years). It was last opened on Christmas Eve 1899, and walled up exactly twelve months later.

INTERIOR.—The **Nave** (142 yds. long) has double aisles, separated by rows of piers. Against those of the nave, in which *Borromini* encased the columns of the old basilica, are niches containing statues of the Apostles, characteristic specimens of the extravagant school of Bernini, erected by private families at a cost of 1000*l.* apiece. The best are Matthew (2nd rt.) and James the Greater (5th rt.). Above are stucco reliefs of (l.) Old Testament subjects; (rt.) New. The latter are easily recognised; the former represent (1) Jonah; (2) Red Sea; (3) Joseph sold into Egypt; (4) Sacrifice of Isaac; (5) Deluge; (6) Expulsion of Adam and Eve. Higher still, medallions of prophets; best, Joel (3rd l.), and Jeremiah (last rt.). Each statue is flanked with two handsome columns of *verde antico*. The **Ceiling**, sculptured with arms of Popes, and curious emblems of the Passion and of SS. Peter and

Paul, is the work of *Giac. della Porta*. The pavement of coloured marble dates from 1420.

Right Aisle.—In the corner to the rt., tomb of P. P. Mellini (1527).



SAN GIOVANNI IN LATERANO.

- 1 Statue of Constantine. 2 Porta Santa. 3 Bronze Doors. 4 Monument of Martin V. (1431). 5 Tabernacle (1367). 6 Altar of the Sacrament. 7 Winter Choir. 8 Tribune. 9 Site of Ancient Tribune. 10 Sixine Portico. 11 Leonine Corridor. 12 Sacristy. 13 Chapel of the Crucifix. 14 Boniface VIII., painted by Giotto (1300). 15 Torlonia Chapel. 16 Massimi Chapel. 17 Monument of Card. de Clavis (1287). 18 Chapel of S. Andrea Corsini. 19 Entrance to the Cloisters. 20 Statue of Henry IV. of France. 21 Entrance to the Museum. 22 Vestibule. 23 Stairs leading to the Baptistry. 24 Baptistry.

There is a remarkable whispering gallery between this point and the nearest diagonal pier. On the inner pier is the *portrait of Boniface VIII. between two cardinals, announcing the jubilee of 1300, by *Giotto*, the only fragment remaining of his frescoes which covered the loggia of the old Lateran palace. Opposite, tomb of Giulio Acquaviva (1574), made a cardinal by Pius V. at the age of 20.

CAPPELLA TORLONIA, decorated in 1850, at an expense of 65,000*l.* sterling. Over the altar is a Descent from the Cross, by *Tenerani*, and at the sides sepulchral monuments to the first duke and his wife, the latter in the character of a Roman matron, with statues of Charity and Hope. The Chapel was formerly dedicated to St. John Nepomucen, canonized here in 1729.

Against the 2nd inner pier on the l., inscription from the tomb of Sylvester II., who was buried in the l. aisle. It begins:—

Iste locus mundi Silvestri membra sepulti
Venturo Domino conferet ad sonitum—

meaning that the Pope would be ready to appear before the Lord at His coming. The words were, however, interpreted to mean that, at the near succession of every new Pope, Sylvester's bones would rattle.

The CAPPELLA MASSIMI, designed by *Giac. della Porta*, has a Crucifixion by *Sicciolante*, and some tapestry (Marriage in Cana). Over the open window screen outside is a beautiful relief of St. James.

3rd pilaster, tomb of Alexander III., the friend of Becket and St. Bernard, who canonized Edward the Confessor. It is in the worst possible taste; was raised by Alexander VII. in 1660.

Further on, at a closed door leading into the Museum, four pilasters of *cipollino rosso*, a very rare marble in Rome.

4th pilaster, tomb of Sergius IV.

Facing it, *Cosmatesque tomb of Card. de Clavis (1287). Further on, tomb of Card. Antonio of Portugal (1447).

Rt. Transept.—Opening on to the Piazza del Laterano is the handsome PORTICO erected by Sixtus V. from the designs of *D. Fontana*, in 1587. The twin towers, which are singularly good for their period, date from 1560. At the E. end of the portico is a bronze statue of Henry IV. of France, by *Niccolò Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. One of the two large fluted *columns of giallo antico was brought from the Basilica Ulpia, in the Forum of Trajan; the other from the Arch of Constantine.

In the CHAPEL OF THE CRUCIFIX, on the rt. of the door, is a curious kneeling statue of NICHOLAS IV., which originally stood in the old Basilica of St. Peter's. This figure is interesting for the form of the tiara, so different from the present triple crown.† The base and slab are of Cosmatesque mosaic. On the l. is the Tomb of Canon Lorenzo Valla, the philologist (1465).

To the right of the tribune (8 and 8a) is a large white marble monument to INNOCENT III., erected in 1892, on which occasion the

† The Papal tiara or *Regnum* had a single circlet until the latter years of the 13th cent. under Boniface VIII., when the second was added; the third dates from the pontificate of Clement V.

remains of that great Pope were brought from Perugia, where they had for six centuries shared a tomb with two other pontiffs. Above the corresponding doorway to the l. is the tomb of Leo XIII.

The semicircular corridor, called the **Leonine Porticus**, supposed to have been erected by Leo I., which surrounded the apse before its enlargement, has been replaced by a three-sided corridor, forming aisles or ambulatory to the choir. At the end of the rt. aisle, on the l., is the tomb of the architect *Aless. Galilei* (1787). On the rt. a door opens upon a flight of 24 steps, which descend to the Baptistry (see below). Behind the altar, archaic Statues of SS. Peter and Paul (10th cent.), saved from the fire of 1308. Opposite the former, two water-pipes inscribed with the names of Sextius and Torquatus Laterani. Opposite the latter, fragment of a relief believed to represent the *Porta Asinaria*. At the end of the l. aisle, tombs of the painters *Andrea Sacchi* (1661) and *Cav. Arpino* (1640).

From the l. aisle a door leads into the

Sacristy.—Beside the entrance are two large slabs inscribed with a catalogue of the relics preserved in the church, in beautiful letters of enamel (1291). In the SAGRESTIA DEI BENEFICIATI are two very fine columns of *granito bianco e nero*, a relief of St. Anthony and St. Lawrence, and an Annunciation by *Marcello Venusti*, from a design of Michel Angelo. In the SAGRESTIA DEI CANONICI is an altar with reliefs of SS. Francis, John Bapt., John Ev., and Augustine. On the wall of the SALA DEL CAPITULO hangs a drawing, attributed to *Raphael*, of the Madonna di Casa d'Alba, now at St. Petersburg. The adjacent oratory has a small Holy Family with St. Jerome, and a well-wrought ivory Crucifix. In the GUARDAROBA is a wooden Statue of St. John Baptist, by *Donatello*. The bronze doors leading into the Cloisters were made by artists of Piacenza, in the time of Pope Celestin III. (1196).

The **Choir**, flanked by two colossal columns of pink granite from Baveno, is a modern addition to the church. Its entrance marks the spot where the ancient Tribune stood. So long ago as 1673 it was found to be in an unsafe condition, and Pope Alexander VII. constructed a massive arch for its support; but in 1865, instead of adding the buttresses which would have saved this priceless relic of ancient art, the whole apse was pulled down—an utterly irreparable loss. The new apse, begun by Pope Pius IX., was completed by his successor in 1886. The choir is lined with canons' stalls and is gorgeously decorated with marbles, gilding, and frescoes by Roman artists. Five steps lead up to the **Tribune**, where stands the Pontifical Throne of marble enriched with mosaics.

The old **Mosaics** on the vault of the apse have been refixed on the new vault, but are so much restored and modernised as to have lost much of their value. They were executed for Nicholas IV. (1287-1292) by *Fra Jacopo da Torrita*, author of the mosaic in the Baptistry at Florence. His portrait may be seen in the figure of a little friar kneeling by a window on the rt., with a square and compasses in his hand. On the l. is the inscription: 'Jacopus Toriti pictor hoc opus fecit.' He was assisted by *Fra Jacopo da Camerino*, and on his death the work was finished by *Gaddo Gaddi* in 1292. The subject is the

union of heaven and earth by baptism. The head of Christ, preserved from an older tribune, in a glory of angels, looks down from heaven, the Holy Ghost descends like a dove shedding a stream of water upon the Cross which stands upon the hill of Paradise. Lower down, the spiritual waters form rivers of life, from which stags and sheep, symbolical of the faithful, are drinking. On the l. are colossal figures of the Virgin (at whose feet kneel the small figures of Nicholas IV.) with SS. Peter and Paul; on the r., SS. John Bapt., John Ev., Andrew, and a smaller figure of St. Anthony. In the foreground flows the river Jordan, with fishes, ducks, and boats. The Apostles between the windows are by *Camerino*.

The restored HIGH ALTAR (5 on plan) stands beneath a magnificent Gothic **canopy* in white marble, supported by three columns of grey granite and one of marble. It was erected in 1367, partly at the expense of Charles V. of France, to receive the heads of SS. Peter and Paul, which had been found, according to current belief, in the *Sancta Sanctorum* at the *Scala Santa*, and are represented in the upper part of the canopy. Within the marble altar is enclosed a table of wood brought from the Catacombs, and said to be an altar at which St. Peter celebrated; only the Pope, or a cardinal authorised by a special brief from him, can celebrate mass here, as in all the Patriarchal Basilicas. The paintings on the tabernacle, much restored, and practically invisible, were originally by *Barna da Siena* (1390). In the enclosed space in front of the Confession of St. John, is the bronze **Tomb of MARTIN V.* (Colonna), by *Simone Ghini* (1433).

To the rt. opens the **Winter Choir** of the canons. Over the altar, the Saviour, with the two Saints John, by the *Cav. Arpino*; on the rt. wall, a portrait of Martin V., by *Scipione Gaetano*. The black marble monument on the l., to a lady of the Colonna family, is flanked with two rare columns of *nero antico*. The carved oak stalls are the finest specimens of the kind in Rome. On each side are 18 statuettes of Apostles and Saints divided by columns.

The splendid **Altar of the Holy Sacrament**, from the designs of *P. Olivieri*, is flanked by **four* bronze Corinthian columns, thickly plated with gold. Two date from the time of Constantine, who raised them on either side of the apse to serve as *Pharo-canthari* (lighting-towers), while two were cast under Clement VIII. with bronze discovered among the tombs at Corneto.—*L.* 'They are well worthy of examination as being among the most important examples of ancient metal-work on a large scale which still exist. Their fine workmanship shows that they were cast during a good artistic period.'—*M.* Above is a fresco of the Ascension by *Cav. d'Arpino*, and on the tympanum the head of the Almighty, by *Roncalli*. Behind a gilded silver relief above the altar is preserved the cedar table on which the *Last Supper* is supposed to have been laid.

[The **Cloisters*, entered from the end of the l. aisle (18 on plan), retain their beautiful Romanesque architecture of the 13th cent. Engrafted upon an older and sturdier structure of the 8th or 9th, they are considered to be the masterpiece of *Vassalletus*, whose name may be seen engraved below the frieze, on the side opposite the entrance door. This noble monument had been allowed to fall into decay, and had been propped up in various places with heavy stone buttresses.

In 1887 it was admirably restored at the expense of Leo XIII. by *Vespignani*, who has transformed the corridors into a museum of Pagan and Christian works of art, connected with the history of the Basilica. The cloisters are ornamented with a multitude of shafts varied in design, and encrusted with mosaic bands. The middle arch on the S. side rests on Sphinxes, one of which is bearded. In the centre is the mouth of a 9th cent. well, having several Christian emblems and Runic knots in relief.

In a corner to the l. is a relief representing a procession of Levites with various religious emblems. Further on are fragments of the episcopal throne, candelabra, chancel-screens, and tabernacles, in fine Gothic design; a Slab supported by four columns, which are supposed to be the height of our Saviour (6 ft.); many slab-tombs from the ancient church, and a few Roman inscriptions; bronze doors leading to the Sacristy; five reliefs of Saints from the Ciborium of *S. Matteo in Merulana*, a delicate work of the early Renaissance.]

Left Aisle.—In the last Chapel is the recumbent effigy of Card. Pietro Pippini. 3rd Chapel, Tomb of Card. Girolamo Casanate, founder of the Library (p. 189). Outside the 2nd, recumbent figure of Card. Bern.



CLOISTERS, SAN GIOVANNI IN LATERANO.

Carracciolo (1280); tomb of Card. Gerardo da Parma (1302), and of Card. Riccardo Annibaldi (1240).

**Cappella Corsini*, built in the form of a Greek cross by Clement XII., in honour of his ancestor, S. Andrea Corsini, from the designs of *Alessandro Galilei* (1729). This costly structure is decorated with the richest marbles, the most elaborate ornaments and gilding, reliefs, and even gems. The altarpiece, representing the Carmelite S. Andrea Corsini at prayer, is a copy in mosaic of a painting by *Guido Reni* (Pal. Barberini). The porphyry sarcophagus which forms the sepulchral urn of Clement XII. (1740) formerly stood under the portico of the Pantheon; the cover is modern. Opposite is the tomb of Card. Neri Corsini (1678). In the family vault beneath is a *Pietà* by *A. Montauti*. During its construction, remains of the barracks of the Imperial horse-guards (*castra equitum singularium*) were discovered, with many marbles now in the Pal. Corsini. Festa, 4 Feb.

The Basilica is served by a Chapter of Canons, *beneficiati*, chaplains, and beneficed clerks, over which is a Card. arch-priest, represented by a prelate vicar. It is held that if all the Cardinals were to die during a Conclave the election of a new Pope would devolve upon the Canons [Rome.]

of this Basilica. Attached to it is a College of Penitentiaries (Observants) for hearing confessions.

The principal **Church ceremonies** in St. John Lateran are:—Ordination on the Sat. morning before Easter, after the baptism of Jews and others in the Baptistry, by the Card. grand vicar of Rome. The heads of SS. Peter and Paul are exposed on Easter Sun. and Mon., 29th June, 6th July, 9th Nov., and 27th Dec., when there is fine music.

It was in one of the halls of the Lateran that Gregory the Great, to whom we owe the *Canto fermo*, or Gregorian chant, established his first Singing School.

The **General Councils** held in this basilica, known as the Lateran Councils, were the following:—(1) March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. (2) April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. (3) March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. (4) Nov. 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, and Cyprus were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. (5) May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general councils held since that time were those of Trent, A.D. 1525, and of the Vatican in 1869-70.

In the **Casa dei Penitenziarii** (apply to the Sacristan), overlooking the city walls, is a chapel containing some interesting frescoes, copied by order of Benedict XIV. from those which adorned the demolished Chapel of *S. Nicola*. They represent St. Nicholas of Bari, with four popes on either side; above, the Virgin and Child with two Angels, Sylvester and Anastasius I. at the sides, and Calixtus and Anastasius IV. on their knees. Over the altar is a small Virgin and Child with nine Cherubs.

The ***BAPTISTERY**, or Church of *S. Giovanni in Fonte* (23 on plan), erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building of brickwork. At the E. entrance are two magnificent red porphyry columns, half-buried in the wall, with composite capitals, beautiful bases, and a rich entablature. It opened into the portico or atrium of the Baptistry, enclosed in the 13th cent. by Anastasius IV. (see below). Within, eight columns of porphyry sustain a handsome cornice which runs round the building, supporting eight smaller columns of white marble, above which rise the octagonal

drum of the cupola and lantern. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the whole building has been frequently repaired and was restored by Urban VIII. and Innocent X. (1630-50). The paintings on the sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes, by *Carlo Maratta* and others, represent events in the life of Constantine (Vision of the Cross, Victory over Maxentius, Triumphal entry into Rome, Overthrow of Idols, Council of Micaea). The

Baptismal Font, in the centre of the sunk octagon, is of green basalt. With it are connected two famous, but baseless, legends. It is said that Constantine was baptized in it by Pope Sylvester in 324, thereby being cured of leprosy and paganism, diseases of the body and the soul. The truth is that Constantine had been taking baths for his health when, a few days before his death, he was baptized, at Nicomedia, by Eusebius, in 337. The other, equally groundless tradition, makes Rienzi bathe in this font on 1 Aug., 1347, the night before his coronation in the basilica. Converted Jews are baptized here on the Sat. before Easter.

Opening out of the Baptistry are two Oratories, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)—that on the rt. dedicated to *St. JOHN THE BAPTIST*, with a bronze statue by *Valadier* (1772), between two very rare columns of *porfido serpentino verde*, copied from the one in wood by Donatello in the sacristy. The bronze doors are said to have been brought from the Baths of Caracalla. That on the l., to *St. JOHN THE EVANGELIST*, with two beautiful columns in oriental alabaster and a statue of the patron saint by *Landini* (1594). Its roof is covered with mosaics—on each section of the vault four birds (ducks, parrots, partridges, and doves), standing face to face at a flower vase. On the wall to the l. is a 15th cent. relief of St. John. The bronze gates are of the time of Celestin III. (1196).

Opposite the main entrance is a large Chapel, which formed the atrium of the Baptistry. Over the door which opens into it is a relief of the Crucifixion (1194). On the rt. is the altar of SS. *CYPRIANUS* AND *JUSTINA*, adorned with beautiful ***Mosaics** of the 5th cent. 'The semicircle of the Apsis is filled with the most beautiful green-gold tendrils upon a dark blue ground, above which the *Agnus Dei* appears with four Doves.' They are among the most ancient Christian mosaics in Rome, 'and give us a high idea of the fine feeling for decoration in this otherwise degenerate age.'—*K.* The opposite Chapel of SS. *RUFINA* AND *SECUNDA* had a similar mosaic vaulting, destroyed in 1757.

Another door opens from the Baptistry into the **Oratory of St. Venantius**, erected by Pope John IV. (640-642) and completed by Theodorus I. (A.D. 642-648) to receive the remains of certain martyrs brought from Dalmatia. On the vault of the apse is a remarkable ***Mosaic** of the 7th cent. In the centre, the Virgin; on the l., John IV. holding his Oratory, Venantius, John Evan., Paul; on the rt., Theodorus with a book, Domnius, John Bapt., Peter. Above are half-length figures of Christ and two Angels. On the face of the arch are the two Holy Cities, the emblems of the Evangelists, and eight Slavesaints.

remarkable as showing the costumes of the period—I. SS. Paulinianus, Tellius, Asterius, and Anastasius; rt. Maurus, Septimius, Antiochianus, and Gaianus. These mosaics are rude in execution, and were restored in 1674.

Scala Santa.—Under a portico N.E. of the Basilica (see plan, p. 141), erected from the designs of *Fontana* in 1589. The stairs consist of 28 bluish-white marble steps (*Marmo Tirio*), from quarries on the slopes of Mount Lebanon. They are said to have belonged to Pilate's house, and to be the identical ones which our Saviour descended when he left the judgment seat. They may be ascended only by penitents on their knees; and the multitude of the faithful who visited them in the time of Clement XII. was so great that he found it necessary to protect them by planks of walnut wood, which have been renewed three times. The *Ecce Homo* and *Betrayal* at the foot of the steps are by *Giacometti*. Two lateral flights on each side by which pilgrims descend, lead to the very beautiful and interesting Gothic chapel of the

***Sancta Sanctorum**, built by one of the *Cosma* family in 1278. It was formerly the private Chapel of the Popes, and is the only part which remains of their ancient Palace except the Stairs. It is square in plan, with a gilded column at each corner, from which springs a vault bearing frescoes of the Evangelistic symbols. On the walls, damaged scenes from the life of St. Lawrence and other Saints, in fresco. Below the vault runs a lovely arcade of trefoil-headed arches, seven on each side, divided by twisted or spiral shafts. The pavement is very beautiful. Behind the altar is preserved a painting of the Saviour on cedar-wood, 1 ft. 8 in. in height, apparently of Greek workmanship, but said to have been drawn in outline by St. Luke, and finished by an angel. It is enclosed in a silver tabernacle, with finely wrought doors, given by Innocent III. On the inner panels, Annunciation and six Saints, in silver-gilt relief. On the barrel vault above, Mosaics of our Lord with four angels, St. Lawrence and St. Agnes. This chapel, which no woman is allowed to enter, is open only for a few minutes, while the Image is being covered or uncovered, six times a year. To the rt. is the CHAPEL OF S. LORENZO, usually thronged with devotees who have ascended the Scala. The Scala Santa was entrusted by Pius IX. to the care of the Passionists in 1854.

S. of the Scala Santa is the little **Oratorio di S. Giovanni**, with two very beautiful columns of *giallo di Siena* at the high altar. On the l. is a handsome Renaissance altar-piece, with Cosmatesque columns; and an alms-box of similar mosaic work on the rt. of the door. Behind the Chapel, facing S., is a

TRIBUNE erected by Benedict XIV., in 1743, to receive the Mosaics which covered a *triclinium* in the Lateran Palace, of the time of Leo III. They are, however, only copies, the originals having been destroyed in the time of Clement XII. They represent the Saviour in the midst of the Apostles, and on the face of the vault (l.) Christ delivering the keys to St. Peter and a banner to Constantine, (rt.) St. Peter, seated, giving a banner to Charlemagne, and the Pallium (in the form of a Stole) to Pope Leo III.

S.E. of this point, across the Piazza, stands the *Porta S. Giovanni*, the starting-point of the trams for Frascati and Albano. 10 min. E. lies *S. Croce* (Rte. 15).

ROUTE 13.

The Museums of the Lateran.

(Omn. p. [28], 25; Tramway, p. [27], 5, 16.)

(Entrance from the Piazza di Porta San Giovanni by the E. door, see 20 on plan, p. 141. Adm., p. [34].)

The **LATERAN** was the Palace of the Popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient Palace, much more extensive than the present one, was damaged by fire in 1308, and lay in a ruined condition, until Sixtus V. in 1587 cleared away the ruins and caused the present building to be erected from the designs of *Dom. Fontana*. It was converted into an orphanage by Innocent XII. in 1693. Pope Gregory XVI., in 1843, appropriated it as a Museum of Christian antiquities and other works of art, for which room could not be found in the Vatican, whence it is called **MUSEO GREGORIANO LATERANENSE**. By a law of the 13th of May, 1871, known as the *Legge delle Guarentigie*, this Palace was assigned absolutely to the Pope, together with Castel Gandolfo, the Vatican, S. M. Maggiore, the Cancellaria, and the Dataria, and an annual income of 130,000*l*.†

The **Museo Profano** on the ground floor contains ancient Roman and Greek sculptures.

On entering, cross the arcaded Court to the l., and begin at the S.W. angle (see plan, p. 151).

Room I.—8 Relief, Paris and Helen. 10 Soldier's farewell. 13 Two boxers, Entellus and Dares, discovered near the Arch of Gallienus: fragment of a relief in vigorous style. 15 Bust of Marcus Aurelius. 20 Relief of lictors from the Forum of Trajan. Head on the rt. restored by *Thorvaldsen* as Trajan. 19 Nemesis. 26 Relief, nymph feeding the infant Bacchus. 35 Relief of a circus-race, a draped figure giving the signal for the start.

In the centre of the room is a small part of a mosaic pavement from the Baths of Caracalla, representing three athletes; the boxer on the rt. has the caestus on his arms. The greater part of this mosaic is on the Upper Floor (p. 156).

II.—Architectural fragments. On the walls, portions of a frieze

† The money payment has, however, never been accepted. Every five years the accumulation lapses to the Government, and cannot afterwards be claimed.

from the Basilica Ulpia, representing arabesques, with children, chimæras, and griffins.

III.—255 Statue of Aesculapius, very life-like, found near Tivoli.

256 Colossal *Antinous, head restored, from Ostia. 258 Child's sarcophagus, sculptured with athletic contests. By the window, three feet of a Table (Greek).

IV.—278 *GREEK RELIEF of Medea and the daughters of Pelias, whom she persuaded to cut their father in pieces and boil him in a cauldron, promising that this would renew his youth, which did not happen. This relief belongs to the best period of Athenian art, and is probably the grandest example of Greek sculpture to be seen in Rome. The majestic figure standing on the rt. with sword in hand and in a grave mood recalls the Pompeian painting of Medea with her children in the Naples Museum, though some think that the figure is rather one of the daughters of Pelias, and that the opposite figure holding a small vase and wearing an Asiatic head-dress with a veil is Medea producing the drug which was to work the charm on Pelias when his limbs were cut up and put in the cauldron on the tripod. But this figure may be an attendant of Medea. The very graceful girl who bends to lift the cauldron from the tripod is a daughter of Pelias. 291 Statue of Germanicus, found at Veii. 317 Child's Sarcophagus, with Bacchanalian Scenes. 319 *Mars. 348 Good copy of the Faun of Praxiteles. 352 On a cippus, *bust of a member of the Claudian Gens. Several sepulchral cippi and reliefs, discovered during the excavations on the Via Appia and Ostia. In the centre is a fine basin of *lumachella* marble.

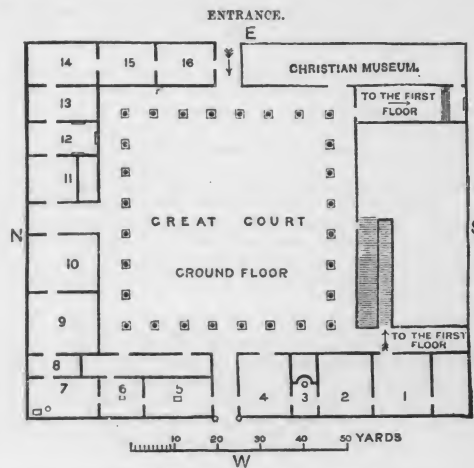
V.—391 Coarsely sculptured group of Mithras, found near the Scala Santa. 399 Colossal stag in grey basalt, found beyond Porta Portese. 406 Cow in Carrara marble. 407 Altar with reliefs: on one side is a cock-fight, the backers being Cupids, one of whom is carrying off the dead bird, in a weeping mood, while the victor is led to an altar, on which are laurel crowns. On another side is a bird in a nest feeding its young.

VI.—Statues of members of the family of Augustus, and other sculptures, all discovered at Cervetri, the ancient Caere, in 1839, with (at the further door) 440 Dedicatory inscription by the Senatus Populusque Caeres. 433 Uncertain portrait. 435 Tiberius. 436 Agrippina, wife of Germanicus. 437 Claudius, crowned with wreaths of oak-leaves. 439 Drusus (?). 442 Relief, with figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the first six letters of *Vulcentani* being alone wanting. 445 Livia (?). 428 Colossal head of Augustus. 427 Circular altar with Pan and dancers upon it.

VII.—476 *SOPHOCLES, found at Terracina in 1838, one of the finest ancient portrait statues that exist; at his side is a *scrinium* full of MS. rolls. *Sophocles stands before us in his prime, presenting in every way the noble aspect and easy grace of a harmoniously cultivated Athenian. The position of the left arm and the slight tendency to embonpoint, are treated so as to enhance the predominant characteristic of quiet dignity. The expression of the face unites, in a marvellous

way, the qualities of intelligence, imagination, seriousness, and benevolence. The drapery is a masterpiece of skill.'—*Helbig*.

462 *Marsyas, found in the Via di S. Lucia in Selci, the arms restored as if dancing; but the attitude may rather be that of drawing back in astonishment at something on the ground, in which case this figure may be a copy from a group by the Greek sculptor Myron, in which Marsyas was surprised at the flutes cast away on the ground by Minerva—a subject occurring on a painted Greek vase and on a marble



LATERAN PALACE AND MUSEUM.

Ground Floor.

- | | |
|-------------------------------|-------------------------------------|
| 1. Hall of the Mosaic. | 9. Hall of Architectural fragments. |
| 2. " Architectural fragments. | 10. " Reliefs. |
| 3. " Aesculapius. | 11. " Reliefs. |
| 4. " Medea. | 12. " Sarcophagi. |
| 5. " Stag. | 13. " C. C. Saturninus. |
| 6. " the family of Augustus. | 14. " Mosaic Floor. |
| 7. " Sophocles. | 15. " Mosaic of Silvanus. |
| 8. " Neptune. | 16. " Orpheus. |

relief. The face preserves a good deal of the simplicity and breadth of style of the great age in which Myron lived (early 5th cent. B.C.), but otherwise this sculpture is an example of the softening down and over-refining of the bodily forms characteristic of much of the Graeco-Roman sculpture.

On a jamb of the door leading into the next room is a curious sepulchral inscription of Musicus Scurranus, from Lyons, who died in Rome; after the titles of their master follow the names of 16

persons of his suite, with the designation of their offices, such as physician, master of the wardrobe, cook—*qui cum eo Romae cum decessit fuerunt*. This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia.

VIII.—In the centre, 534 *Statue of Poseidon from Porto, the legs and arms restored. On the l. 487 Relief, with a dramatic poet, and a Muse. 494 Calydonian Hunt.

IX.—Architectural fragments from the Forum and the Via Appia. 657 Triangular base of a handsome candelabrum from the Forum, surmounted with an engrailed column. Two columns, covered with ornaments of foliage.

X.—Sculptures from a sepulchral monument of the Aterii, discovered in 1848 at Centocelle: 676 Tomb in the form of a temple, with a crane for raising stones moved by a tread-wheel. 675, 677 Busts of a man and wife. *Two columns of *Astracane*, 11 ft. high.

721 Relief, with several monuments of Rome: an arch, inscribed *Arcus ad Isis*, a circular building, consisting of three rows of arcades, a triumphal arch seen endways, the arch of Titus, inscribed *Arcus in Sacra Via Summa*, and a hexastyle Corinthian temple, with a figure of Jupiter under the portico, and decorated with instruments of sacrifice and thunderbolts, from which it has been supposed to represent that of Jupiter Stator, on the Palatine. Above, Ceres, Pluto, and Proserpine; the broken relief on the l. is Mercury. In the centre, 740 Cupid on a dolphin.

XI.—Sculptures mostly found by Signor Fortunati on the Via Latina in 1857. To the l. 743 Sleeping Nymph (headless); to the rt., 751 Sarcophagus, with Bacchanalian subjects. 765 Relief of Pugilists. 768 Diana of Ephesus. 769 Sarcophagus with Adonis. 777 Hippolytus. Above it, 778 Three labours of Hercules. 783 Relief, not of the best period, but still fairly good and purely Greek, of youths approaching a bearded figure. In the centre, 792 Large sarcophagus with the triumph of Bacchus.

XII.—793 Cupid as the Young Hercules. Three large sarcophagi discovered at the Vigna Lozzano near the Praetorian Camp in 1839: 813 Slaughter of Niobe and her children. 799 Orestes and the Furies. 806 Festoons and Gorgon masks. 815 Graceful female figure seated on a chair. 831 Round altar, found at Veii, with festoons of fruit, suspended between four lyres. Below the festoons are instruments used in coining.

XIII.—841, 843, 850 Marble eaves ornaments, with figures of the Palladium. 840 Ulpia Epigone, with a strange coiffure of the time of Titus. 846 *Statue of C. Caelius Saturninus, in Parian marble, found below the Pal. Filippini, in the Piazza della Pilotta. Opposite, 864 Senatorial Statue. 868 Pylades supporting Orestes. 866 Sarcophagus busts in high relief of five members of the Furia family, discovered on the Via Appia. In the centre, 882 Sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet.

XIV.—909 Unfinished statue in porphyry, found in the garden of the Ospedale (p. 137). In the corners, portions of a terra-cotta syphon, 16 ft. in diameter.

902 Colossal statue of a captive barbarian, found in 1840, in digging foundations in the Via de' Coronari, still preserving the sculptor's points to guide the workman's chisel.

895 Sarcophagus of Octavius Valerianus, with representation of bread-making, from Casal Rotondo, on the Appian Way, inscribed:

*Evaei, effugi. Spes et Fortuna valeat;
Nil mihi vobiscum est, iudificate alios.*

On the rt., 892 *Mosaic of an Unswept Floor, formed of very minute tesserae and representing actors' masks and objects of still life, inscribed with the name of the artist, *HRAKAITOC · HRFACATO* (*Ἡράκλειτος ἡργάσατο*); found on the Aventine.

XV.—This and the next room are chiefly filled with objects found at Ostia, the smallest of which are in glass cases. Niche in mosaic, representing Silvanus with his dog. 916 Sarcophagus with sea-deities. 975 Small *Head of a Nymph.

XVI.—1061 Recumbent statue of Atys, dedicated by C. Cartilius Euplus as he was admonished to do by the goddess Cybele. On the walls are fresco paintings: 1063 Scene in a tragic play. 1064 Orpheus bringing back Eurydice, inscribed with their names: on the l. is the entrance to Hades, near which is Cerberus and a young figure called here the janitor; Orpheus is in the act of looking back to Eurydice, forgetting that this would be fatal. Behind them sits Oknos twisting a rope of straw, which an ass eats as fast as he produces it.

1065 Pluto seizing Proserpine. On the floor, fragments of leaden water-pipes. 1043 Bronze *Statuette of Venus.

The FIRST-FLOOR (see plan, p. 154) is reached from the S.E. corner of the quadrangle, or by the staircase opposite Room I. of the preceding series; on its walls are early Christian inscriptions.

The Christian Museum was founded by Pius IX. in 1854.

VESTIBULE.—55 Sarcophagus, with Statuette groups of the Raising of Lazarus, Denial of Peter, Moses receiving the tables of the law, Sacrifice of Isaac, Pilate at the Condemnation, Moses striking the rock, Daniel in the Lion's den, Christ in the Synagogue, Healing the blind, Loaves and Fishes.

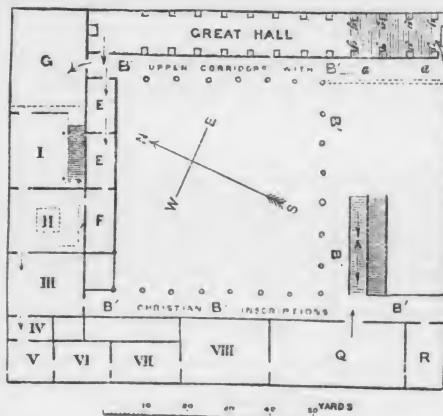
56 Bust of Christ, in Mosaic. 58 The Virgin bathing the Infant Jesus, from the Chapel of Pope John VII. in the old Basilica of St. Peter's (707). 57 Christ enthroned between SS. Paul and Peter; copied from the tomb of Otho II. at old St. Peter's. It is remarkable that St. Peter holds three keys.

The GREAT HALL was formerly the state passage leading from the Palace to the vestibule of the Basilica; the roof is covered with arabesques and frescoes by the *Zuccheri* and their school.

At the bottom of the stairs: 108 Statuette of the Good Shepherd, legs restored; interesting for the extent to which the classical type of face and hair as well as the classical method of treating the drapery has been retained; in contrast with the companion statuette (105)

where the art is singularly rude; there also the lower parts of the legs are restored.

104 Very large sarcophagus with reliefs in two bands, discovered under the pavement of the Basilica of St. Paul, and supposed to date from late in the 4th cent. In the centre of the upper band are two unfinished portrait busts. On the l., Creation of Adam and Eve, both represented as children; Christ between Adam and Eve in the Garden of Eden, beside the forbidden tree, round which the serpent is twined as in classical representations of the Garden of the Hesperides. Christ changing the water into wine, Miracle of the loaves and fishes, Raising



LATERAN PALACE AND MUSEUM.

First Floor.

- | | |
|---|--|
| B' B' B'. Corridors. | F. Modern Terra-cotta Busts and Statues. |
| a, a. Entrance from the Court, on the ground floor. | G. Hall of the Great Mosaic. |
| g, g. Stairs. | I. Frescoes. |
| E E. Copies of Paintings in the Catacombs. | II.-IV. Paintings. |
| | V.-VIII. Modern Paintings. |
| | Q. Plaster Casts. |
| | R. Archives of the Inquisition. |

of Lazarus. Below, Virgin and Child, with the three kings, in Phrygian bonnets; Restoring sight to the blind; Daniel between two lions, and Habakkuk bringing a basket of bread; Our Saviour, and St. Peter taken prisoners by the Jews, who wear round caps; Moses striking the rock.

111 Destruction of Pharaoh's army in the Red Sea, over which the Israelites have passed; they are accompanied, on the rt., by a very literal pillar of fire and of cloud.

On the stairs, l., 119 Story of Jonah; in the centre a double figure of the whale placed with classical symmetry; the one towards the l. receives with open mouth Jonah, who is being cast from the ship; the one turned to the rt. vomits him on land; above this, Jonah—a classical type of figure—lies at ease under the gourd; other scenes in the life of Jonah. The figure of the whale vomiting Jonah has a classical prototype in the dragon vomiting forth Jason on a fine red figure vase in the Museo Gregoriano.

At the top of the stairs, rt., 138 Figures arranged within arches in the manner of late Roman sarcophagi; in the centre Christ; on each side three apostles.

189 In the centre a medallion with portrait busts of man and wife, which seems to break the monotony of the two bands of reliefs. Underneath, Daniel between the two lions, a symmetrically composed group which also breaks the composition of the lower band into two halves, and shows that the sculptor had felt the artistic necessity of such an element of repose.

183A In the centre and at each angle the Good Shepherd; the central figure is bearded, and holds a ram. Cupids employed in vintage or tending sheep, the relief deeply undercut and often quite free. The sarcophagus is incised at the back. To the l. is a sarcophagus presented by Leo XIII. having the Good Shepherd in the centre and figures remarkable for the classical type of their costume; at each angle is a ram.

178 Central medallion with portraits of man and wife; two friezes of subjects from Old and New Testaments curiously mixed as usual; several of the heads restored.

175 Central medallion within a shell; two friezes in high relief and rude; scenes from the Old and New Testament.

174 Between Corinthian columns richly decorated sits Christ enthroned between Peter and Paul. On the extreme l. Abraham sacrificing Isaac; on the extreme rt. Pilate with a look of disgust washing his hands. On the ends are two very curious representations of streets, with temples and houses.

164, 171 In the centre the χ monogram of the first two Greek letters in the name of Christ, within a wreath and surmounting a cross under which sit a sleeping and a waking Roman soldier (Labarum of Constantine). Scenes from the Old and New Testament.

198 On the stairs, Relief of Elijah ascending to heaven from a chariot drawn by four horses, and leaving his cloak to Elisha, whose figure, however, is here a modern restoration, as are also the two children above. This piece of sculpture may date from the early part of the 4th cent., as the classical element is so strongly marked in it. Above, 199 Nativity.

At the end of the hall is the sitting statue of St. Hippolytus, discovered near S. Lorenzo. Although the head is modern, it is a fine specimen of early Christian sculpture, and probably contemporaneous with the saint (A.D. 240). On the rt. arm of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews. On the l. arm is a list of the saint's writings.

Upper Corridor, extending round three sides of the quadrangle.

[On the rt. is the Mosaic of the Athletes (see below). Facing the stairs a door leads into some rooms hung with extremely interesting *copies of paintings from the Catacombs, including beautiful figures of the Good Shepherd; the Adoration, with four Magi; Bathers from a boat, probably intended for Jonah; Boy Christ among the Disciples; single figures, recumbent or erect, of great beauty. An adjacent room (closed) contains terra-cotta sculptures, chiefly busts and groups of North American Indians, by *Pettrich* of Dresden.]

On the walls of the corridor are early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained, or otherwise by the names of the Consuls; the oldest is of the 3rd Consulate of Vespasian, A.D. 71, but there are doubts as to its being of Christian origin. Between this and the next is an interval of 167 years. One of the divisions is occupied by inscriptions written by Pope Damasus (chiefly facsimiles).

Inscription in praise of *Projecta*, who erected a church to the Martyr *Liberalis*, found on the floor of S. Martino ai Monti. *Projecta* was the daughter of *Florus*, and died at the age of nearly 17, in the consulate of Fl. *Merebaudes* and Fl. *Saturninus* (A.D. 383). The inscriptions in the first seven compartments can approximately be dated; those in the remaining 17 belong to different epochs, from the 3rd to the end of the 6th cent.† A very common method of decoration is by means of designs incised in the marble, and filled in with colour. Many of the inscriptions are written in Greek. Returning along the corridor to the point of entrance, at the top of the stairs a door on the right leads to Room G (see plan), which contains a

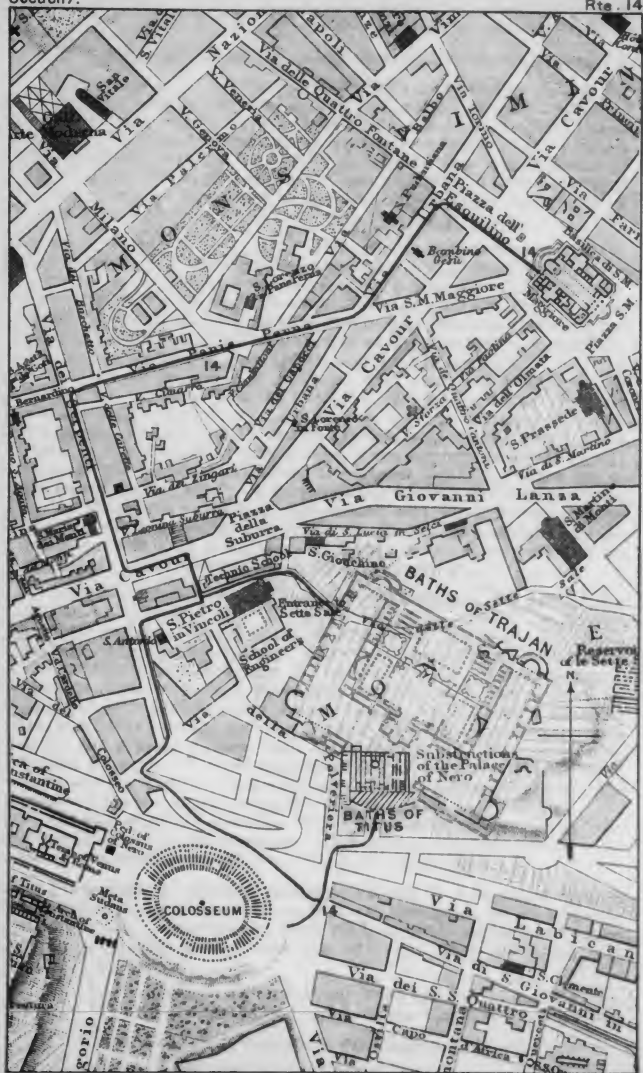
***MOsaic FLOOR**, found in the Baths of Caracalla. A part of this Mosaic is in Room I, on the ground floor (p. 149). It represents pugilists and other athletes, and their trainers. There are full-length nude youthful figures; busts of older men, some of them with beards, and full-length clothed figures, the trainers. Most of the nude figures 'hold in their hands the palms and garlands of victory; others are equipped with the attributes of their special departments of athletics, including four pugilists with the caestus; two disk-throwers with their disks, and a spear-thrower with three spears. To judge from their typical forms, most of the athletes belong to barbarian races. Their faces are low and ugly, and their expression is bestial.'—*Helbig*. The names of some of them, probably well-known men, are inscribed.

On the walls are drawings which show how these mosaics were originally placed in the *Thermae*. The frescoes represent events in the life of *Constantine*, after his conversion to Christianity.

Pinacoteca or Picture Gallery.—Room I.—Damaged frescoes transferred from S. *Agnese fuori le Mura*, attributed to the school of the *Cosimati*. There are also some medallions of prophets and figures of birds, possibly dating from the 10th cent., from the crypt of S. *Niccolò in Carcere*.

II.—In the centre is a Floral Mosaic from the Pal. Sora. 65 *Filippo Lippi*: *Triptych, with the Coronation of the Virgin and two Olivetan

† See de Rossi's *Inscriptiones Christianae Urbis Romae*.



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monks on either side, presenting donors. Three beautiful angels. 64 *Benozzo Gozzoli*: St. Thomas receiving the Girdle, with a Predella of six scenes from the life of the Virgin.

62 *Antonio Vivarini*: *Carved figure of St. Anthony, with paintings of SS. Sebastian, Christopher, Venantius, and Vitus; above, the Saviour showing his wounds, with half-length figures of SS. Jerome, Peter, Paul, and Augustine (1464).

60 *Carlo Crivelli*: *Virgin and Child with SS. Jerome, Gregory, John Bapt., John Evan., and a tiny donor (1481). 61 *Virgin and Child enthroned, with a tiny Franciscan friar (1482). 66 *Giov. Santi*: *St. Jerome. 67 *Cola dell' Amatrice*: Assumption (1515). SS. Benedict and Lawrence, SS. Mary Magd. and Scolastica.

III.—74 *Andrea del Sarto*: Virgin and children with S. Anna (replica). 71 *Francia*: Annunciation. 77 *Cesare da Sesto*: Baptism of Christ. 79 *Giulio Romano*: Cartoon of the stoning of Stephen (Genoa). 78 *Venetian School*: Entombment. 70 *Marco Palmezzano*: Virgin and Child with SS. John Baptist and Jerome (1510). 72 *Palmezzano*: Virgin and Child with SS. John Bapt., Lawrence, Francis, Dominic, Anthony the Abbot, and Peter (1537).

IV.—84 Portrait of Sixtus V. by *Sassoferrato*. 81 Sixtus V. as Cardinal, head and shoulders only, by *Domenichino*. 87 After *Vandyck*: Male Portrait. 82 *Cav. d'Arpino*: Annunciation. 86 George IV. of England, by *Sir T. Lawrence*, presented by the King to Pius VII.

The remaining rooms contain modern pictures. At the end is the Great Hall of the Council, surrounded by portraits of popes from St. Peter to St. Sylvester; lower down, the principal embellishments of Rome by Sixtus V. Casts of celebrated sculptures. The fine inner court of the palace has frescoes by *T. Zuccherò*.

The THIRD-FLOOR contains a series of casts from Trajan's column, executed at the expense of Napoleon III. The custode will show them, if requested.

The Terrace commands a fine *view of the Sabine hills and Campagna.

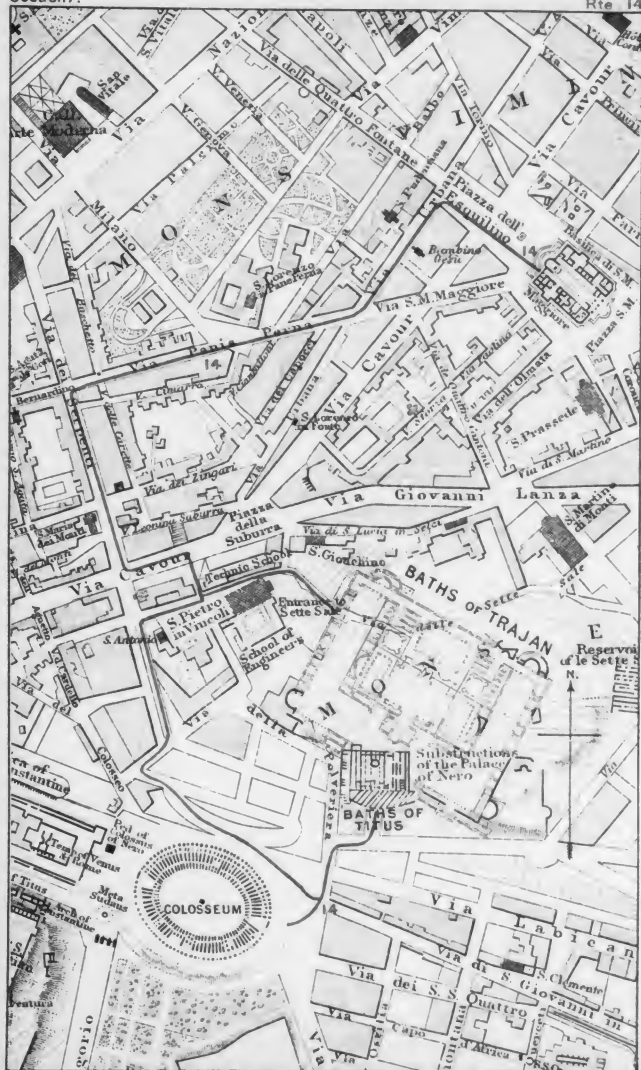
ROUTE 14.

From the Colosseum to S. M. Maggiore, by the Baths of Titus, S. Pietro in Vincoli, S. Lorenzo in Panis-Perna, and S. Pudenziana.

[Omn. p. [28], 25; Tramway, p. [27], 4, 6, 14, 16.]

In the *Via Labicana*, about 150 yards E. from the Colosseum, is the short ascent to the *Baths of Titus (Adm., p. [34]).

*The Golden House of Nero, with its park and lakes and plantations,



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monks on either side, presenting donors. Three beautiful angels. 64 *Benozzo Gozzoli*: St. Thomas receiving the Girdle, with a Predella of six scenes from the life of the Virgin.

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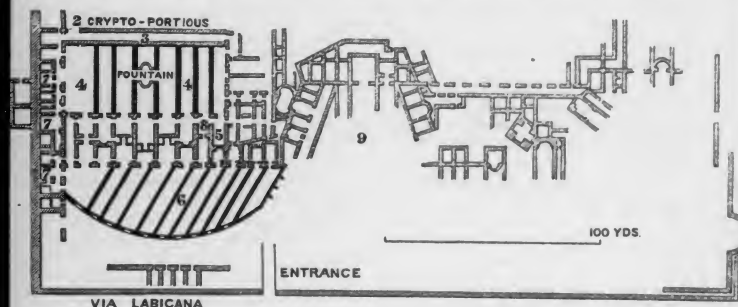
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occupied the whole space between the Palatine and the gardens of Maecenas near the modern Rly. Stat. Vespasian and his son Titus restored to public use the ground usurped by Nero, save the spaces now occupied by the amphitheatre and by the Baths of Titus. In the construction of this last edifice advantage was taken of Nero's work; the Golden House was not destroyed, it was simply vaulted over and used as store rooms and cellars for the Baths above. Hence its admirable preservation.—L.

'The *Thermae* of Titus were called *velocia munera* by Martial, because constructed with such haste that Trajan was obliged to rebuild them almost from the foundation. The Baths of Titus and Trajan comprehend, as usual, a central edifice with *caldarium*, *tepidarium*, *frigidarium*, and other bathing accommodations, surrounded with an extensive park or garden. The whole was enclosed within four walls,



PART OF THE PALACE OF NERO UNDER THE BATHS OF TITUS.

- | | | |
|---|---------------------------------------|-------------------------|
| 1. Chapel of S. Felicitas. | 4. Walls added by Titus. | 7. Room for slaves. |
| 2. Mosaic pavement of an earlier house. | 5. Decorations of Nero. | 8. Corridor (Nero). |
| 3. Painting on ceiling. | 6. Walls of Titus to support Theatre. | 9. Unexcavated portion. |

The Roman *THERMAE* were a combination on a huge scale of the common *BALNEAE* with the Greek *GYMNASIA*. Their usual form was that of a large quadrangular space, the sides of which were formed by various porticoes, exedrae, and even theatres for gymnastic and literary exercises, and in the centre of which stood a block of buildings containing the bathrooms and spacious halls for undergoing the complicated process of the Roman warm bath. All were built of brick, and the interior was decorated with stucco, mosaics, or slabs of marble, and other ornamental stones. The exterior of the *Thermae* was probably very plain, and even unsightly, and illustrates the Roman tendency to develop the interior of their buildings at the expense of the exterior. Greek *Gymnasia*, on the contrary, opened outwards, and were ornamented on the exterior with colonnades and gateways.—J. Before the time of the Emperors the only bathing establishments were the *Balneae*, which were on a much smaller scale, and had none of the luxurious accessories of the *Thermae*.

The seven principal *Thermae* were those of *Agrippa*, B.C. 21 (p. 186), *Nero*, A.D. 60 (p. 195), *Titus*, A.D. 80, *Trajan*, A.D. 115, *Caracalla*, A.D. 217 (Rte. 41), *Diocletian*, A.D. 300 (p. 217), and *Constantine*, A.D. 320 (p. 206). In the time of the last-named Emperor there were upwards of 850 *Balneae*.

ornamented at the angles with hemicycles and halls of various designs.—L. One of the hemicycles was converted by the French into a powder magazine (*Polveriera*), which gives its name to the adjoining street. On the side nearest the Colosseum facing the modern entrance is a semicircular theatre, where curved outlines are well preserved, together with the eleven parallel walls, diagonally set, which formed its substructions. To the l. of the entrance is a small Chapel (1), dedicated to S. *Felicitas*, discovered in 1813. It is supposed to have been used for Christian worship as early as the 6th cent.: on the wall was found a Christian calendar, which has been engraved by De Romanis. Faint traces of frescoes representing S. *Felicitas* and her martyred boys may yet be discerned behind the rude altar, and on the stucco attached to the rt. wall are some graffiti.

Descending a few steps, we now pass on the l. a row of slaves' rooms (7), and at the end of the corridor observe on the l., sunk below the level of Nero's palace, part of the pavement (2) of a more ancient private house, upon which he laid his foundations. To the rt. runs a long corridor or crypto-porticus (3), excavated in 1813. Its beautifully painted ceiling will be shown by the Custode, with the aid of tapers at the end of a long pole. The vault is pierced with square openings, through which Raphael and Giovanni da Udine are said to have gained access, and admitted the light necessary for copying the paintings as studies for the Loggia at the Vatican. These interesting works, now almost effaced, were among the most perfect specimens of ancient paintings which have been preserved in Rome; they represented arabesques of flowers, birds, and animals, exhibiting the most graceful outline and remarkable facility of design.

We now enter a Corridor (8), from which open a series of seven parallel rooms, with side walls added by Titus. These walls cut up into strips the large oblong peristyle of Nero's palace, whose central fountain may be seen in the fourth room. It was surrounded on all sides by columns, whose bases are occasionally visible. Further on are some yet more beautiful paintings, which the Custode will light up, if desired. A dark room at the extreme end is said to have been a prison, and has some well-preserved graffiti on its walls.

The chambers and their paintings are described by several writers of the 16th cent., but they were almost lost sight of and forgotten in the 17th. In 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared, when Romanis' '*Camere Esquiline*' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

Returning to the Colosseum, and ascending a road which winds upwards to the rt., we pass on the l. a large School. On the rt. rises a Convent, with a handsome loggia (see below). After 2 min. we turn rt. into the *Via di S. Pietro in Vincoli*.

On the l. is the Minimite Convent of *San Francesco di Paola* (Festa, 2 Apr.), founded in 1623, the belfry of which is perched on a well-preserved mediaeval tower of the Frangipani. The Church is entered from the other side, and the Convent has become an *Istituto Tecnico*.

Opposite on the rt. stands the Convent of **S. Antonio**, belonging to the Maronites of Mount Lebanon. At the high altar of the little Church are two beautifully chased columns of Pentelic marble. Festa, 17 Jan. In the garden is a picturesque palm-tree. On the S. side of the Piazza stands a large **Convent** belonging to the Little Sisters of the Poor.

At the E. side of the square, on the Oppian tongue of the Esquiline, is the Church of

***S. PIETRO IN VINCOLI** (*Basilica Eudoxiana*), built in 442 by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555; rebuilt by Adrian I. in the 8th cent.; and restored in 1503 by Julius II., from the designs of *Baccio Pontelli*. In 1705 it was altered to its present form by *Fr. Fontana*. In front is a portico, out of which opens the fine nave separated from its aisles by 20 ancient fluted Doric columns of Hymettian marble with added bases, the arch of the semi-circular tribune being supported by two columns of grey granite with Corinthian capitals.

Rt. aisle.—1st altar, St. Augustine with SS. Agnes and Monica, by *Guericino*. Beyond it, monuments of Card. Margotti and Agucchi, from the designs of *Domenichino*, who painted the portrait of the latter.

Near the end of the rt. aisle is the ***MOSES** of *Michel Angelo*, one of his most celebrated sculptures. It was intended to form part of a magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, surmounted by 40 statues, and covered with reliefs and other ornaments. The vicissitudes of this monument form one of the curious chapters in the history of art. The quarrel of Michel Angelo with Julius II. arrested its progress for two years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had completed at his death only the statue of Moses and the figures supposed to represent the Active and Contemplative Life, but called by Vasari *Leah* and *Rachel*. The one holds a looking-glass and wreath; the other gazes upwards as if in prayer. Two of the slaves, which were intended to serve as Caryatides, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the Pope is not buried under his monument, but in St. Peter's, and without any memorial, except a paltry marble inscription. The statue is therefore not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument; but it is impossible not to be struck with its commanding expression and colossal proportions. Above are the Prophet Elias and the Sibyl, by *Raffaello da Montelupo*, a very poor recumbent figure of Julius II., by *Maso dal Bosco*, and the Virgin and Child, by *Scherano da Settignano*.

The last chapel contains a fine St. Margaret by *Guericino*, and an Annunciation, in two panels, by *Carlo Maratta*.

In the **Sacristy** is the Deliverance of St. Peter, by *Domenichino*. Here may be purchased for a franc a model of the chains which give their name to the Church, in the form of a steel watch-chain which has touched the original fetters. These are publicly exhibited on the 1st of Aug., and are kept under the custody of an arch-confraternity. The Sacristy has a good mosaic pavement, and a very beautiful *Cosmatesque altar.

Chancel.—The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th cent., representing on the vault the story of a miraculous Crucifix; on the walls St. Peter liberated by the angel, Eudoxia the elder obtaining the chains at Jerusalem, and Eudoxia the younger giving them to Leo the Great. Below is a civic throne in Greek marble, from the podium of the Colosseum. On the rt. pier of the arch is a memorial, with his bust in relief, to Giulio Clovio (1582), the celebrated missal and miniature painter, who was a canon of this church. The high altar with its canopy of painted and gilt wood, the handsome Confession in front of it, and the crypt where the lately discovered relics of the Seven Maccabees are preserved, were dedicated on June 3, 1877, the 50th anniversary of the consecration of Pius IX. as Bishop of Spoleto, in this church. Over the altar of the Confession is a bronze tabernacle in which are preserved St. Peter's chains.

Left aisle.—On the wall is an interesting inscription of 532, which identifies Mercurius the priest with Pope John II. (see *S. Clemente*). Over the 2nd altar is a curious Mosaic of St. Sebastian (680), represented as an old man with a beard; it commemorates a deliverance by means of the saint from a pestilence (see Inscription on the rt.). Between this and the next chapel, which has over the altar a picture of the Dead Christ, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Further on is a relief in gilded marble of St. Peter delivered by the Angel, with kneeling Donor, executed in 1465 for Card. Niccolò di Cusa (Cues), whose gravestone is beneath. On the pavement opposite is a good slab-tomb of a Bishop (1475). Near the door, the tomb of Pietro and Antonio Pollajuolo (1498), with their busts; the fresco is descriptive of the plague of 680. The mosaic of St. Sebastian stood beside it until 1576.

In this Church, which belongs to the Regular Canons of the Lateran, John II. was elected Pope in 532, and Hildebrand in 1073, under the name of Gregory VII.

The adjoining convent, now a school of engineering attached to the University, was built by *Giuliano da Sangallo*: a good *view of the Colosseum is to be had from its upper Loggia. The great cloister, surrounded by a handsome Ionic portico, erected by Julius II. when titular Cardinal, has in the centre a cistern by *Antonio da Sangallo*, with a beautifully worked plinth in white marble. In the adjacent vineyards are many interesting remains of the Baths of Titus.

[From S. Pietro the *Via dello Sette Sale* leads to *S. Martino* (Rte. 15). At No. 11, 3 min. on the rt., is the entrance to the

Sette Sale (ring the bell, 50 c.). The ruins are quite $\frac{1}{4}$ mile distant, abutting on the *Via Leopardi*. On the way are passed three large hemicycles, the first of which lies within the area of the Baths of Titus. Beyond the last we turn to the rt., and reach a low massive building of [Rome.]

concrete faced with brick in two stories, one of which is still buried. It was a reservoir built originally to supply the Golden House of Nero, and afterwards connected with the Baths of Titus. The interior is divided into nine parallel compartments, of which only seven are excavated. They communicate by four arched apertures, placed so that the spectator, standing in the first chamber, can look obliquely through several at once. The object of this arrangement was to produce perfect stillness in the water, and to prevent the formation of currents between the chambers. The central compartment is 40 ft. by 13, and 9 ft. high. The internal walls of *opus signinum* still retain an incrustation of carbonate of lime formed by the water.]

From the Piazza we descend some steps by the *Scuola Tecnica*, at the foot of which, on the l., is a granite Cross. A few yards further l. is the entrance to *S. Francesco di Paola*. Looking back from the steps may be seen a handsome fragment of a Doric cornice.

We now reach the broad *Via Cavour*. 100 yards to the rt. is the Church of *SS. Gioacchino ed Anna*, belonging to Minime Nuns (1722). During a partial rebuilding of the Convent in 1774 was discovered a hidden treasure of great value, including a unique toilette service in silver, which was sold and dispersed by the nuns. Festa, 10 Dec.

A little further, on the rt. is

S. Lucia in Selci, mentioned in 500; rebuilt by *Carlo Maderno* for the Augustine Nuns in 1604. Its name has reference to the basaltic pavement of the *Clivus Suburanus*, which ran close by; but the Church was anciently called *S. Lucia in Orfea*, from a large fountain with a statue of Orpheus (Martial, x. 19). Festa, 13 Dec. 100 yards higher up are the Towers near *S. Martino* (Rte. 15).

Returning, down the *Via Cavour*, past the front of *S. Francesco di Paola*, we come to the spot where stood formerly the Convent of the *Sepolte Vive* (see p. [109]). Further down, at the entrance of the *Via dell' Agnello*, is the little Church of the *Madonna del Buon Consiglio*, or *S. Pantaleo*. To the l., in a passage leading to the Sacristy, are some damaged 14th cent. frescoes of our Saviour with Saints, and the Virgin and Child. Then turning down the *Via dei Serpenti* we reach on the l.

S. M. dei Monti, formerly attached to a Nunnery of Poor Clares, now belonging to the *Pii Operai*. At the end of the l. aisle is buried *St. Benoît Labre* (1748-83), a French pilgrim, canonized by *Leo XIII.*; the room in which he died, at No. 3, *Via dei Serpenti*, is shown on April 16.

Following this street to the N., we pass on the rt., beyond a fountain, the little Church of *SS. Sergius and Bacchus*, only interesting as the successor of one which was built in very early times on the ruins of the Temple of Concord. Turning to the rt. in the *Via Panis Perna* we reach on the l.

S. Lorenzo in Panis-Perna (160 ft.), on the summit of the Viminal, supposed to stand over the spot where *St. Lawrence* suffered martyrdom, now enclosed in the Crypt. It derives its singular name from *Perperna*, or *Perpenna*, an inscription to a member of that family having been found on the spot. It was rebuilt in 1300 by *Boniface VIII.*, and restored in 1575 by *Gregory XIII.*, and in 1892 by the titular Cardinal. Above the high altar is a fresco by *Pasquale Cati*, one of the best

scholars of Michel Angelo. In the 2nd Chapel rt. is the front of an old Sarcophagus. *St. Bridget* died in the adjoining convent of *S. Chiara*. Station, 2nd Thurs. in Lent.

The convent has been entirely rebuilt by the Italian Government, and turned into a University for students in Physics, Chemistry, and Botany.

We now descend into the depression between the Viminal and Esquiline. In front rises *S. M. Maggiore*.

[200 yds. further S. in the *Via Urbana* is the Church of *S. Lorenzo in Fonte*, said to have been built over the prison of *St. Lawrence*, in which a spring burst forth miraculously to enable him to baptize his gaoler Hippolytus, afterwards martyred. In the 14th cent. it was attached to a Benedictine Monastery.]

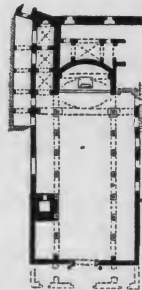
Turning left into the *Via Urbana* we pass on the rt. the large Educational Institution of *Gesù Bambino*, with its Chapel. The Hospital, founded in 1869 by some private citizens for children suffering from acute diseases, has been removed to the Janiculum (Rte. 34). Nearly opposite is the Church of

***S. PUDENZIANA**, supposed to be the most ancient Christian edifice of Rome (*omnium ecclesiarum urbis vetustissima*), and in early times the cathedral of the Christian city. It occupies the site of the house of the senator Pudens, where *St. Peter* lodged from A.D. 41 to 50, converted his daughters Praxède and Pudenziana, and baptized many thousands of converts. The Church was consecrated by *St. Pius I.* A.D. 145, restored by *Adrian I.* in the 8th cent., by *Gregory VII.* and *Innocent II.* in the 12th, and again in 1597 by *Card. Enrico Caetani*. It was given to the Cistercians by *Sixtus V.* in 1586, and now belongs to the Regular Canonesses of *St. Augustine*. Festa, 19th May. The *Via Urbana* in front of it, the ancient *Vicus Patricius*, was much raised, in 1873, to improve the ascent to *S. M. Maggiore*, so that the Church now stands below the level of the road, and is approached by a double flight of steps. About 403 was built a Colonnade more than 300 yds. long, leading from the Suburra to the Vestibule of this Church. At the entrance are ancient spirally fluted columns, supporting a lintel, on which are early Christian medallions of *Pastor*, *Pudenziana*, the *Lamb and Cross*, *Praxède*, and *Pudens*. The façade, with its modern mosaics, was entirely rebuilt by *Card. Bonaparte*. The interior has 14 ancient columns of grey marble built up into piers.

On the rt. is the tomb, with effigy in cast bronze, of *Card. Czachi* (1888). In the Chapel at the end of the rt. aisle is a curious relief from the Catacombs.

The *Mosaics of the Tribune are the finest in Rome, but much restored. They must have been originally executed in the 4th cent., or, at all events, copied from others of that date.† The Saviour is

† Spithöver has published good drawings of these Mosaics, with text by de Rossi.



PLAN OF
STA. PUDENZIANA

enthroned, blessing with his rt. hand and holding a book with his left. Beside him are St. Peter crowned by S. Prassede, and St. Paul by S. Pudenziana; Pudens, his sons Novatus and Timothy, and others, with edifices in the background (supposed to represent the Church and the *Vicus Patricius*), and the Cross and emblems of the Evangelists above. 'Eight half-length figures overlap like double profiles on a coin.'—K.

In the chapel on the left is a large marble group by *G. della Porta*—the Delivery of the Keys. On the l. wall are copies of inscriptions discovered in the catacombs of S. Priscilla, to Cornelia, of the family of Pudens, with a rude portrait (originals in the Lateran Museum). Beneath the altar is part of a table on which S. Peter celebrated the *Agapai* with his Roman converts. The rest was removed to the Lateran by Card. Wiseman, when titular of S. Pudenziana.

In the left aisle, as in other parts of the Church, are remains of the old Roman mosaic pavement, supposed to have formed part of Pudens' house. The well, with a grating over it, is full of the bones of Martyrs. Opening out of the l. aisle is the richly decorated

Cappella Gaetani, erected for the Cardinal by *Francesco da Volterra*; the Adoration of the Magi over the altar, in high relief, is by *Oliveri*; on each side is a fine column of Lumachella marble. On the roof are ancient mosaics of the Evangelists with Angels; over the entrance arch S. Pudenziana collecting the blood of martyrs; beside the windows, Sibyls (5th cent.).

The ***Campanile** is the most elegant of its kind in Rome (1180). The three upper tiers, with their open colonnades, are unique.

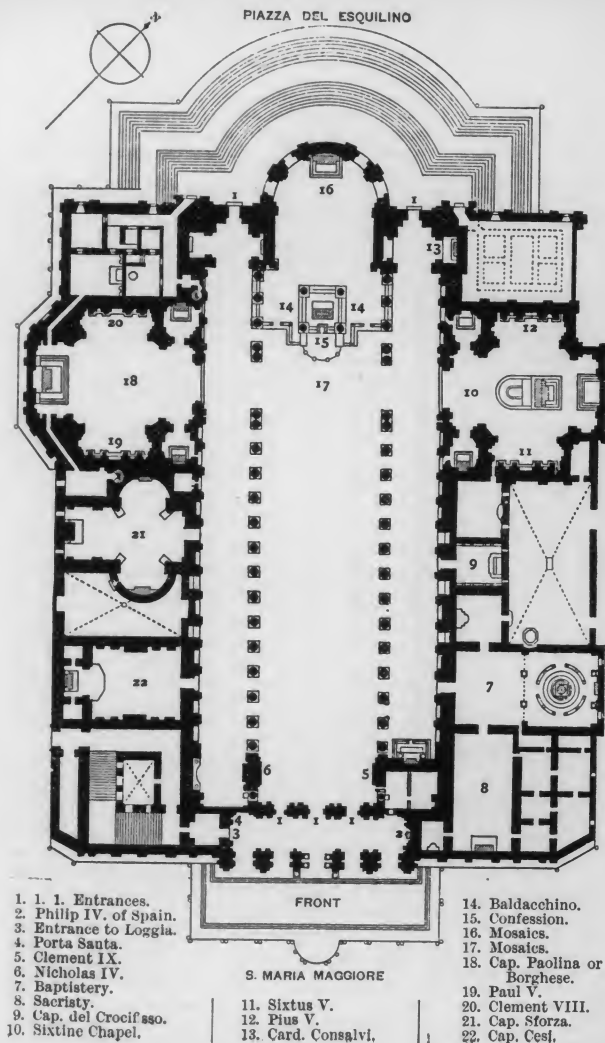
Beneath the Church are some remains attributed to the **Baths of Novatus**, mentioned in the Acts of S. Prassede, and in the Liber Pontificalis, as the place where Pius I. consecrated a Church to that noble martyr. They consist of square chambers in brickwork, with mosaic pavements, all nearly destroyed in laying the foundations of new houses.

In the imposing **PIAZZA DELL' ESQUILINO** stands an **Obelisk**, erected in 1587 by Sixtus V. It is of red granite, 48 ft. high, broken into three or four pieces, and without hieroglyphs. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus, and were brought from Egypt by Claudius, A.D. 57. The other was placed on Monte Cavallo by Pius VI.

A few yards N. of the Piazza, at the junction of the Via Farini and Via Cavour, some remains were discovered, in April 1873, of the **Baths of Naeratus Cerialis**. Some pedestals, with honorary inscriptions, and many beautiful statues and fragments, were dug up among the ruins.

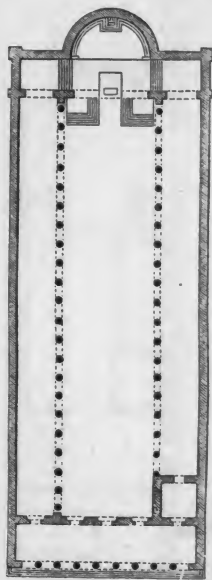
The **Basilica Liberiana**, or Church of

***S. M. MAGGIORE**, ranks third among the Churches inside the walls of Rome, and is one of the four which have a *Porta Santa*, the others being St. Peter's, St. John Lateran, and St. Paul's outside-the-walls. It was founded near the *Macellum Liviae*, on the Cispian tongue of the Esquiline (177 ft.) in A.D. 352, by Pope Liberius, and John, a Roman patrician, in obedience to the command of the Virgin, who announced separately to each of them that a fall of snow would occur on the 5th



August and cover the exact space to be occupied by a church to be erected in her honour. The miracle took place and the Church was built, and was for a time called S. M. AD NIVES, afterwards S. M. *Maggiore*, from being the chief of all the Roman churches dedicated to the Virgin. On the 5th August in the Capella Paolina or Borghese chapel (18 on plan) during high mass the fall of snow is imitated by a shower of small pieces of paper from holes in the ceiling.

The Council of Ephesus, in 436, declared Mary to be Theotokos, or Mother of God. St. Sixtus III. thereupon, in 432, enlarged this Church and dedicated it to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained its basilican form. The tribune with its mosaics was added by Nicholas IV. (1288-94). The whole building was repaired by Gregory XIII. in 1575, and the principal façade added in 1741 by Benedict XIV., from the designs of *Fuga*. At the same time the interior was completely renovated, the columns were fitted with new Ionic bases and capitals, and the beautiful mosaic pavement re-laid.



ORIGINAL PLAN OF
S. MARIA MAGGIORE.

Two famous scenes of violence have occurred inside this basilica. In 366 the supporters of the Anti-Pope Ursicinius seized it and had to be expelled by force, after much bloodshed, by the followers of Pope Damasus. In 1075, the great Pope Gregory VII. (Hildebrand) was attacked while celebrating Mass and carried off to prison by a turbulent Roman, Cencius; but the populace rescued the Pope next day, and he, with characteristic fortitude, returned to the basilica and finished the interrupted Mass.

The principal **Façade**, facing the S.E., is one of the least happy in the church architecture of Rome. It has five doors, including the walled-up *Porta Santa* on the left. On the rt. is a bronze statue of Philip IV. of Spain. The loggia, reached by a staircase on the left in the vestibule, is covered with the mosaics; they were restored in 1825, when their date (1817), with the name of the artist, *Philippus Rusutus*, an otherwise unknown master, were discovered. The subject is Christ giving his Benediction, with SS. James, Paul, and the Virgin on the l., SS. John Bapt., Peter, and Andrew on the rt. SS. John Evan. and Peter at the extremities have been destroyed to make way for a modern cornice. Below, the Dream of St. Liberius and the Miraculous Fall of Snow. At the foot of the stairs is a passage lined with slab tombs from the ancient pavement of the Church. The back of the Church, by which visitors

usually enter the building, was constructed by *Carlo Rainaldi* (1678), and is in better taste. The **Bell-tower** (cir. 1145) is the largest and one of the best preserved in Rome. It is decorated with handsome mouldings and bronze ornaments. The short spire dates from 1375.

The ***Interior** consists of an immense nave, 93 yds. by 20, divided from its aisles by 42 Ionic columns of Hymettian marble from quarries close to Athens.† These support a continued entablature, which has unfortunately been broken by modern arches flanked with columns of grey granite constructed by Paul V. and Sixtus V. as entrances to the Borghese and Sixtine chapels. Upon the entablature rests the upper wall of the nave, with a row of fluted and gilded Corinthian pilasters. The flat coffered roof, designed by *Giuliano da Sangallo*, and divided into five longitudinal rows of panels, is elaborately carved, and gilded with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave.

The ***Mosaics** are of great interest. The square panels above the cornice of the Nave represent Old Testament subjects, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They have been considered to date from the pontificate of Sixtus III. (A.D. 432), whose name is over the arch; but there are grounds for supposing them to be of the third century.‡ The mosaics on the face of the arch outside the Tribune are also, probably, of the third century. The subjects are the Annunciation, Presentation in the Temple, Adoration of the Magi, Meeting of a Hellenistic Prince with the Christ Child, Massacre of the Innocents, Herod and the Magi, Jerusalem and Bethlehem. Observe the nimbus round the head of Herod, as a symbol of power, not sanctity. The ***finest**, in the apse of the Tribune, are by *Jacopo da Turrita* (1295): they 'are surpassed by no contemporary work in dignity, grace, and decorative beauty of arrangement.'—K. Within a blue circle, starred with gold, Christ and the Virgin are enthroned together—an especially fine group—the Saviour placing a crown on the Virgin's head, while she bends forward to receive it in an attitude of adoration and modest remonstrance. On the l. are SS. Francis, Paul, Peter, and Nicholas IV., Card. Colonna, SS. John Bapt., Jerome, and Anthony of Padua, with adoring angels. The Pope and Cardinal are smaller figures on their knees. The upper part is filled in with vine branches, and below is a river with boats. The execution is very careful. Lower down are mosaics by *Gaddo Gaddi*; they represent the Annunciation, Nativity, Adoration of the Wise Men, Presentation in the Temple, and (in the centre) the Death of the Virgin. Beneath the windows are reliefs of the Nativity, Fall of Snow, Assumption, and Adoration, from the old altar, attr. to *Mimo da Fiesole*.

Returning to the main entrance on the rt. is a monument to Clement IX. (1669), erected by Clement X.; on the left, that raised by Sixtus V., when Cardinal, to Nicholas IV. (1292), by *Leonardo da Sarsana*. The **Baptistery** (7 on plan), has for its font a fine basin of red porphyry. Among the Archives is preserved the sepulchral inscription of the

† The 2nd and 4th (broken) on either side are of Carrara.

‡ See "The Mosaics of S. M. Maggiore," by J. P. Richter and A. C. Taylor, 1904.

patrician John, founder of the basilica. In the **Sacristy** are reliefs of SS. Jerome, Bernard, and the Virgin; and in the **CHAPTER ROOM** others of great beauty by *Mino da Fiesole*, from the old ciborium (Annunciation, Virgin and Child, SS. Paul and Peter, God the Father). In a passage leading out of the Baptistery on the l., is a bronze statue of Paul V. Fine pavement.

The tapering granite **Column** surmounted by a bronze crucifix, and the Virgin and Child, in a court outside this doorway, was erected in 1595 in memory of the absolution granted by Clement VIII. to Henry IV. of France. It stood formerly in front of S. Antonio, but was removed to its present place in 1881.

Returning into the Church, in the rt. aisle is the **Cappella del Crocifisso**, surrounded with ten half-columns of porphyry.

The ***Sixtine Chapel** was erected by Sixtus V. from the designs of *Fontana*, and is rich in marbles and other ornaments. It was restored at much expense by Pius IX. in 1865. On the rt. is the tomb of Sixtus V., with his statue by *Valsoldo*; opposite, that of Pius V. by *Leonardo da Sarzana*, with effigy in gilded bronze relief below. The reliefs, by *Cordieri*, represent the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for the persecution of the Protestants. The statue of St. Dominic is by *G. B. Porta*. Over the altar is a fine tabernacle in gilded bronze sustained by four angels. In the Confession below, a marble group of the Nativity by *Cecchino da Pietrasanta* (1480). The *altar over which it stands is the one originally consecrated for the Church of Liberius, and was beautifully decorated with mosaics by one of the Cosma family in the 12th cent. In a passage behind it is a very interesting ancient group of the Adoration of the Magi.

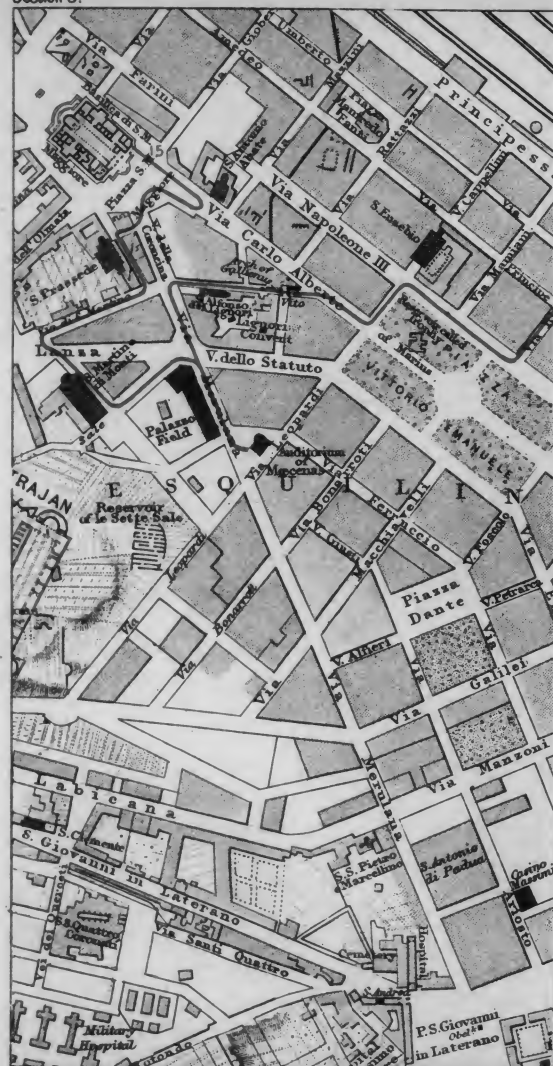
We are told that Sixtus V. commenced this Chapel while still a Cardinal and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the founder's disposal the whole of his savings, an act of generosity which Sixtus repaid by constant patronage after his elevation to the pontificate.

At the extremity of the rt. aisle is the *Gothic tomb of Card. Rodrigo Consalvi, Bishop of Albano, by *Giovanni Cosma* (1299), and a mosaic of the Virgin and Child with SS. Matthias and Jerome.

The high altar rests on a large sarcophagus in red porphyry, supposed to have been the tomb of the Patrician Johannes. The baldacchino, erected by Benedict XIV. from the designs of *Fuga*, is supported by four columns of red porphyry. Beneath is the Confession of S. Matthias, where his relics are preserved. In front of it is a semicircular atrium reached by a double flight of steps, and decorated with coloured marbles, and columns of Egyptian alabaster, erected by Pius IX. The kneeling statue of that Pontiff by *Giacometti* was placed here in 1879 by the College of Cardinals.

In the Confession, within a shrine constructed for the purpose by Pius IX., is preserved the great relic of the Church, the sacred **CULLA**. It consists of five boards of the Manger at Bethlehem; they are enclosed in an urn of silver and crystal, with a gilt figure of the Child on the

Section 8.





top. They were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th cent., by Pope Theodorus. The Culla is exposed in the Sacristy on Christmas Eve. It is placed over the high altar in a magnificent silver and crystal ornament on Christmas Day, and is carried back into the Sacristy about 5 P.M., during the singing of a beautiful processional hymn.

To the left of the high altar is a very beautiful paschal Candle-bearer in *bianco e nero*.

The sumptuous *Cappella Paolina, belonging to the Borghese family, was built by Paul V. from the designs of *Flaminio Ponzio* (1608). Over the altar is a miraculous painting of the Virgin and Child, which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it is a gilded bronze relief by *Stefano Maderno*, representing the miracle of the snow. The frescoes above are by *Guido Reni*, except the Madonna on the left, which is by *Lanfranco*. Those on the pendentives beneath the cupola are by *Cav. d'Arpino*. The Tombs of Paul V. (l.) and Clement VIII. (rt.) are covered with reliefs by pupils of *Bernini*. The recessed altars on each side of the entrance are dedicated to S. Carlo Borromeo and S. Francesca Romana. This Chapel has 12 chaplains, and a separate Sacristy. Beneath are the sepulchral vaults of the family, including our country-woman, the popular and benevolent Princess Gwendoline Talbot Borghese and her three infant children.

The next Chapel is that of the Sforza family, designed by *Michel Angelo*, now the winter choir, with an Assumption by *Gir. Sicciolante da Sermoneta*. Further on is the Cappella Cesi, containing two sepulchral monuments with bronze effigies of cardinals of the family, by *Giugl. della Porta*.

High up, at the bottom of the l. aisle, is the tomb of Card. Abp. De Levis, of Arles (early 16th cent.).

ROUTE 15.

From S. M. Maggiore to S. Croce, by S. Prassede, S. Martino, S. Eusebio and S. Bibiana, the Minerva Medica, and the Porta Maggiore.

[Tramway, p. [27], 5, 6, 16, 17.]

On the E. side of S. M. Maggiore is a fluted Corinthian Column 62 ft. high, one of the eight which supported the vault of the great hall in the Basilica of Constantine, erected here by Paul V. on a lofty modern pedestal and dedicated to the Virgin. The uppermost capital is modern.

Hence the Via Carlo Alberto leads to the Piazza Vitt. Emanuele, passing on the l. the Church of

S. Antonio Abate, which occupies part of the site of the Basilica of Junius Bassus, upon which Pope Simplicius (468-485) erected the Church (now closed). It has a handsome marble thirteenth century doorway, supported on crouching sphinxes. The blessing of animals on Jan. 17th (the Feast of St. Anthony, patron Saint of animals) formerly took place here, but now at the Church of S. Eusebio.

S. of the Column is a side entrance to

***S. PRASSEDE**, founded on the site of a small oratory built by Pius I. (A.D. 150) as a place of security to which the early Christians might retire during the persecutions. Prassede was the sister of Pudenziana and daughter of Pudens, the first person in Rome converted to Christianity by St. Peter; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned to Rome (see *S. Pudenziana*). The present building was erected in 822 by Paschal I., restored in the 15th cent. by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal. It was the place of the attack of the Frangipani on Pope Gelasius II. in 1118. At the principal entrance from the Via di S. Martino is an ancient portico, supported by two Ionic columns of granite. The interior has 16 columns of granite with composite capitals.

The **Chapel of St. Zeno** (3rd rt.) is not open to ladies except on the Sundays in Lent. Outside are two very rare columns of *granito bianco e nero*, and *porfido serpentino nero*, supporting a portion of an elaborately sculptured frieze. Above is a double archway of mosaics: (1) Christ and the Apostles; (2) Virgin and Child with SS. Novatus and Timothy, and eight crowned females; lower down, SS. Pudens and Zeno. Within, the walls are covered with *Mosaics of the 9th cent.; from their richness this chapel was called the *Orto del Paradiso*. On the vault the Saviour holding a book with four angels; over the altar, the Virgin and S. John Bapt.; on the rt. wall, SS. John, Andrew, and James; on the l., SS. Agnes, Pudenziana, and Prassede; over the door, the Throne of God, with SS. Peter and Paul; over the side door, four half-lengths, one of which (Theodora, mother of Paschal I.) has a square nimbus. In a niche on the right (from entrance) is the SACRED COLUMN of Egyptian granite (blotched in large patches of black and white) at which our Lord is said to have been scourged, brought from Jerusalem in 1223 by Card. Giov. Colonna.

The bust of Monsignore Santoni, by *Bernini*, nearly opposite upon a pier of the nave, is said to have been executed when the artist was only 10 years old. On the other side of the pier is an interesting Inscription of the time of Paschal I., relating to the transfer of relics from the Catacomb. In the next recess is the *tomb of Card. Alain Cetiwe (1474), with his recumbent statue, and reliefs of SS. Peter, Paul, Prassede, and Pudenziana. At the end of the aisle, *Cosmatesque Tomb of Card. Ancherus of Troyes (1286).

The tribune is ascended by a double flight of seven steps, composed of *rosso antico*, which Napoleon I. had ordered to be sent to Paris a few months before his fall. Beautiful pavement. Under the music galleries are six pillars of white marble, remarkable for their foliage ornaments.

In the Confession beneath the high altar are four sarcophagi of early

Christians, one of which contains the remains of SS. Prassede and Pudenziana. Above the altar, which has a very beautiful *Cosmatesque front, is an ancient fresco of the Virgin between the Sister Saints.

The *Mosaics are of the time of Pope Paschal I. (817-824). On the face of the triumphal arch is the Saviour with an angel on either side; SS. Prassede, Pudenziana, and other figures, in the centre of a city, the gates of which are guarded by angels. Over the apse is the Lamb, having three candlesticks on one side and four on the other, and on either side two angels, and two symbols of the Evangelists. At the sides of the arch are Elders advancing to cast their crowns before the Lamb. In the vault our Saviour stands on a mound, from which issues the Jordan; SS. Peter and Paul are presenting SS. Prassede and Pudenziana. On the l., bearing a Church, is Pope Paschal I., with square nimbus round the head, showing that he was then alive. On the rt. is S. Zeno. Below, a lamb bearing a cross, with six sheep, emblematical of Christ and the Apostles, and the cities of Bethlehem and Jerusalem.

In the **Sacristy** is a Flagellation, by *Giulio Romano*. The 3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Federigo Zuccherò*; the Ascension, on the roof, is by *Car. d'Arpino*. Remains of coloured tiles on the pavement. In the l. aisle, near the door, is the slab of granite on which S. Prassede slept; and in the nave a well which opened on the court of her ancestral house, in which S. Prassede is said to have buried the bodies of the martyrs who suffered on the Esquiline. There are remains of a **bell-tower** (815), on the basement of which are paintings in a rude style (entrance from a door to the l. of the Choir). This Church belongs to the Vallombrosian monks. Station, Mon. in Holy Week; Festa, 21 July.

From the main entrance to S. Prassede, the Via S. Martino descends to an open space, between two lofty red brick mediaeval Towers. That on the rt. is named the *Torre dei Cantarelli*, after the family to whom it belonged. To the l. rises the apse of

S. Martino ai Monti, on the ruins of the *Prædium Equitil.* It was built by S. Symmachus, A.D. 500, on the site of a Church founded by St. Sylvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 at a cost of 14,000*l.* by Giov. Ant. Filippini, general of the Carmelites, to whom the Church belongs. The nave is divided from the aisles by 24 ancient columns, said to have been brought from Hadrian's Villa. The handsome roof was added by S. Carlo Borromeo. On the walls are landscapes in fresco by *Gaspar Poussin* (restored), with several figures by his more celebrated brother-in-law, *Nicolas*. In the rt. aisle the Life of Elijah, the reputed founder of the Order; l. aisle the Council of 325 (see below), with the condemned heretics and burnt books in the rt. foreground, and the interior of St. John Lateran and St. Peter's before their re-construction. The latter introduces the bronze fir-cone which stood in the centre of the fountain in front of the Old Basilica. The **CAPPELLA DEL CARMINE**, at the end of the left aisle, is rich in marbles. The high altar is raised upon a platform, beneath which a flight of steps leads to the Confession, arranged and decorated by *Pietro da Cortona*, containing the remains of SS. Sylvester and Martin and of five other

Popes. Below this is an ancient CRYPT, formed out of a part of the house of Equitius, and excavated by Padre Filippini. The ancient pavement is of black and white mosaic. At the foot of the descent lies the *Fenestrella* of the primitive Church, formed of a slab of marble pierced with holes. There is an antique Madonna in mosaic behind an altar (copy above), and some figures of Saints in fresco. In this primitive Church was held by St. Sylvester the Council of A.D. 325, when, in the presence of Constantine, the acts of the Council of Nice were confirmed, and Arius, Sabellius, and Victorinus condemned. Festa, 11 Nov., and 31 Dec.

The Via delle Sette Sale leads hence in 5 min. to *S. Pietro in Vincoli* (Rte. 14). In Dec. 1883, a *Lararium*, or private chapel, a *Mithraeum*, or underground cell in which the secret rites of Mithras were performed, and the remains of an ancient Library, were discovered near the N.E. corner of S. Martino.—*L.* The excavations are now closed, and there is nothing to be seen.

A few yards. E. of S. Martino is the large *Pal. Field*, where we turn rt. into the Via Merulana.

In this neighbourhood were the *Horti Lamlani*, extending as far S. as the modern Piazza Manfredo Fanti. Many works of sculpture have been found in this part of the Esquiline during the construction of the new quarter, which are now in the *Pal. dei Conservatori*.

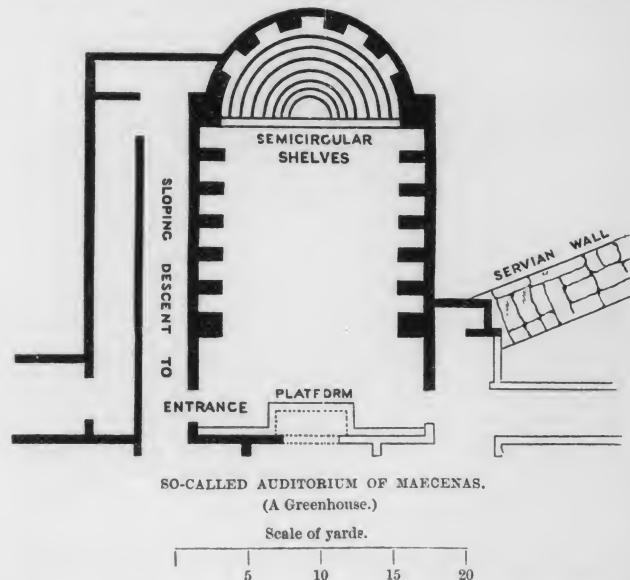
The adjoining *Gardens of Maecenas*, afterwards incorporated by Caligula in the Imperial estates, occupied portions of the Viminal and Esquiline hills, reaching from the Rly. Stat. to the Via Merulana, S.E. of S. M. Maggiore. In 1874, near the junction of the Via Merulana with the Via Leopardi, a hall was discovered dating from the time of Maecenas and from the first establishment of his gardens. 'It is built of concrete faced with fine *opus reticulatum* unmixed with any brickwork. In construction it closely resembles the House of Livia or Germanicus. It is a rectangular hall (62 ft. by 90) with apsidal end; all round the wall are tiers of high steps looking like seats, whence it had been called the *Auditorium of Maecenas*, or place where poets and other writers read their works to an assembly of Maecenas and his friends. It has, however, been shown that it really is a greenhouse, and that the apparent seats are stages on which rows of flower-pots were set. The Romans were fond of the cultivation of flowers and shrubs in this way. On each side of the hall are six recesses, very gracefully decorated with paintings of garden scenes, with flowers and fountains treated in a very realistic way, as if the back of each niche were a window opening on a garden. The whole of the walls and vault were covered with similar paintings (now rapidly perishing) of trees and flowers, very skilfully executed and apparently contemporary with the building. The hall was covered with a barrel vault in which openings were formed to admit light, there being no windows in the walls.'—*M.*

The gardens of Maecenas occupied first the slope of the Esquiline Hill from the Carinae (now Subura) to near the Esquiline gate of the Servian wall, and subsequently the ancient cemetery, or *puticoli*, outside the wall. The first part was absorbed in the Palace of Nero, and afterwards in the Baths of Titus and Trajan. The abolition by this means of the Public Cemetery, which appears to have been a receptacle

for half the accumulated filth of Rome, was the first step taken by the authorities in the direction of hygienic reform.

It was from one of the towers in the pleasure-grounds of Maecenas that Nero surveyed the conflagration of Rome.—*B.*

Returning along the Via Merulana towards S. M. Maggiore, on the rt. is the Redemptorist Church of *S. Alfonso dei Liguori*, built in a debased Gothic style at the cost of Father Douglas since 1885, on the site of the well-known *Villa Caserta*. Here is preserved the famous *Madonna del perpetuo soccorso*, brought from the destroyed Church of S. Matteo in Merulana. At the end of the Via di S. Vito is the Arch of



Gallienus, upon the site of the Porta Esquilina of the Servian Wall, dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is now a simple arch of travertine, with four Corinthian pilasters in the roughest style of art, and an entablature of the commonest kind; but there were originally three arches, the two smaller ones at the side and the central pediment having been taken away in the 16th cent. The original form is given by Bellori, *Vet. Arc.* xxii. Adjoining the Arch is the little Church of *SS. Vito e Modesto*, on the site of the Roman *macellum Livianum*, founded before 768, Cistercian in 1685, and now belonging to S. M. Maggiore. It

is very largely built of blocks taken from the retaining wall of the Agger of Servius.—*M.* On the rt. wall near the altar is a stone called *pietra scellerata*, because many martyrs were slain upon it.

We now enter the **Piazza Vittorio Emanuele**, one of the largest squares in Europe, surrounded by arcades, and planted with a pleasant Public Garden. In its N. corner are the **Trophies of Marius**, a picturesque ruin, so called from the misnamed trophies formerly placed on its summit, but transferred in 1585 to the balustrade of the Capitol. Recent writers have referred the building on which they stood to an age as late as Alexander Severus. 'It consists in its lower part of a number of small and curiously shaped compartments of brickwork, with openings at seven or eight different points.'—*B.* Excavations made in 1822 proved that this ruin was a reservoir for the distribution of water, and a fountain (*Nymphaeum*), represented on coins of that Emperor. In Gamucci's '*Antichità della Città di Roma*.' (1580) there is an engraving of the monument, with the trophies *in situ*, and a plan of the reservoir, which the author supposes to have served for the water of the Marcian Aqueduct. The Nymphaeum was supplied by the **Aqua Julia**, conveyed from the Porta S. Lorenzo by an aqueduct, of which six arches are still standing in the Piazza Guglielmo Pepe, and the base of many of the piers in the Piazza Vittorio Emanuele. From the works of art found in the vicinity, the monument appears to have been richly decorated. 'Between the Via Machiavelli and the Via Buonarroti, parallel streets which issue from the S.W. side of the Piazza, were discovered in 1887 some remains of the **Temple of Minerva Medica**—blocks of tufa belonging to an early *Cella*, with an immense number of votive thank-offerings for restored health in terra-cotta and bronze.'—*M.* They are now in the *Antiquarium* (Rte. 10).

Close by, in the corner of the Piazza, stands the Church of **S. Eusebio**, which has given a title to a Cardinal deacon since the time of Gregory the Great. It is said to occupy the site of the house of Eusebius, a Roman patrician and priest, whom Constans, in the days when he favoured Arianism, starved to death for his orthodoxy. The Triumph of the Saint, on the ceiling, is a really good work by *Raphael Mengs* (1759). Behind the altar are some well-carved Choir-stalls, with statuettes of Saints and arabesques. Good Campanile. The blessing of animals on Jan. 17th takes place in this Church.

[From S. Eusebio the Via Napoleone III. and Via Rattazzi (1st rt.) lead to the *Piazza Manfredo Fanti*, in which is a fine fragment of the **Servian Wall**.]

Following the tramway along the N.E. side of the Piazza Vitt. Emanuele, the Via Ricasoli (2nd l.) leads into the *Piazza Guglielmo Pepe*, usually crowded with Shows for the amusement of the lower orders. It is crossed by six restored Arches of the *Aqua Julia*.

At the N.E. end of the Piazza, close to the Rly., is

S. Bibiana, founded in 863 on the site of the house of the saint, near the Licinian Gardens, consecrated in 470, and entirely re-modelled by Urban VIII. from the designs of *Bernini* in 1625. Within are eight columns of granite and marble, the two latter with spiral flutings and Corinthian capitals. Above the arches of the nave are frescoes of events

in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro da Cortona* (repainted).† Over the high altar is a fine statue of the saint by *Bernini*. Beneath the high altar is a magnificent sarcophagus of Oriental alabaster; it contains the remains of Bibiana, her mother Dafrosa and her sister Demetria. To the left of the door, enclosed in an iron cage, is the stump of a square column, at which S. Bibiana was flogged to death. Her anniversary (Dec. 2nd) is the St. Swithin's day of the Romans. The Church was formerly attached to a Dominican Nunnery, the slab-tombs of whose abbesses (1341, 1424, 1435) may be seen on the pavement. There is another good incised tomb of 1420 on the l. aisle. The Church now belongs to S. M. Maggiore. Originally it bore the name of *AD URSUM PILEATUM* (capped bear), probably derived from some tavern in the vicinity. Behind the Church, a road on the l., passing under the Rly., leads to *S. Lorenzo fuori le Mura* (Rte. 35).

Further on is the so-called **Temple of Minerva Medica**, a picturesque ruin, consisting of a large ten-sided hall, 27 yds. in diameter, covered by a lofty cupola 90 ft. high. On nine sides of the decagon are niches for statues, of which several have been found. Above the niches are ten windows. The design is that of a Nymphaeum, and it probably formed the central portion of extensive thermae built in the Licinian Gardens by Gallienus. These Gardens were situated between the Porta S. Lorenzo and the Porta Maggiore, and were a favourite resort of the Emperor. The curious name of *Galluzze*, given to this ruin in the middle ages, seems to be but a corruption of the Emperor's name.

Beyond the Minerva Medica were discovered in 1736 two Columbaria. One of them, in the *Vigna Belardi*, was constructed (A.D. 6) by L. Aruntius, the consul, to receive the ashes of his freedmen and slaves. The vineyard was bought in 1871 by the Compagnia Fondiaria Italiana, whose learned director, Signor G. B. Malatesta, largely excavated in the triangle between the Via Praenestina and the Labicana. Five Columbaria of the Servants of the *Statilii*, a patrician family connected by marriage with the house of Claudius, were discovered within the period of a few weeks. The collection comprised 204 inscriptions, 200 terra-cotta lamps, two marble cinerarii, 40 of terra-cotta, 195 coins, two gold ear-rings, 150 balsamaria of glass, and a large number of domestic utensils, now in the Pal. dei Conservatori. Several interesting subsequent excavations made by the city, while laying out the avenues *Principessa Margherita* and *Emanuele Filiberto*, have brought to light other tombs and Columbaria containing many hundred inscriptions. The tombs have all been buried over, together with those discovered in 1736.—*Lanciani*.

The ***Porta Maggiore**, a noble construction in travertine, the finest gate in the walls of Rome, is formed by two arches, with rustic piers, carrying the Aqua Claudia and Anio Novus over the Viae Labicana and Praenestina. In the 5th cent. it was greatly disfigured and concealed by the fortifications of Honorius; the Porta Praenestina was closed, and the Labicana strengthened by two lofty towers. The removal of

† From the l., by the altar, 1 Demetria falls dead before the executioner could touch her. 2 Bibiana refuses to sacrifice. 3 She is scourged at a column. 4 Her unburied body is found by a dog. 5 Burial of the sisters and mother, 6 Foundation of the Church.

these later additions and alterations, in 1838, led to the discovery of the tomb of the baker Eurysaces (see below). The gate has three inscriptions; one recording that the Emp. Claudius brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are channels for the water, the lower one being that of the Aqua Claudia, and the upper of the Anio Novus. The effect of grandeur is somewhat marred by 'unmeaning pediments and tasteless columns.'—*B.*

This structure was seriously damaged under Sixtus V. by Fontana, who bored a third channel in the thickness of the wall for the passage of the *Aqua Felice*. The neighbourhood of the gate, called in classic times *ad Spem veterem*, was the meeting point of seven aqueducts—the Marcia, Anio Vetus, Tepula, Julia, Claudia, Anio novus, and Alexandrina. The channels of all except the last can still be made out.

Immediately outside the Porta Maggiore is the

***Tomb of the Baker Eurysaces.** This very curious monument was discovered in 1838 imbedded in the tower built by Honorius, close to the colossal gateway in the Claudian aqueduct; it was consequently so effectually concealed that its existence was unknown to the older antiquaries, although in the Galleria degli Uffizi, at Florence, a drawing has been discovered by Herr Abeken, probably by Baldassare Peruzzi, or Sangallo, in which part of this monument, and some letters of the inscription, are shown. Another drawing of the 16th cent., showing the tomb and inscription, has been found by Lanciani in the library at Windsor Castle. It is a quadrilateral building of unequal sides, in three tiers covered with slabs of travertine. The basement is of quadrangular blocks; the second stage is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is inscribed on three sides of the tomb:—EST HOC MONIMENTVM MARCEI VERGILEI EURYSACIS PISTORIS REDENTORIS APPARET; showing that Eurysaces was not only a baker, but a public contractor or purveyor of the *apparitores*. Above this are three rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, with interesting reliefs of the various operations of baking, the carrying of the corn to the mill, the kneading-trough, the oven, and the final weighing and distribution of the bread. The Frieze is surmounted by a simple semi-Corinthian cornice, with consoles and rosettes under the cymatium, which is much too small for its place.

On the opposite wall has been placed a statue of the baker and his wife, below which was the following inscription, now removed to the *Museo delle Terme* (Rte. 21):—EVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIVS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO (bread-basket). The workmanship and the spelling indicate the early part of the 1st cent. B.C. To the rt. are some travertine fragments of a baker's tomb, having flat round loaves marked with a cross, like buns.—*M.* Further to the rt. have been placed the remains of the **Gate of Honorius**. The Aurelian wall stretches from this point S.E., following for about 400 yds. the line of the Claudian aqueduct. It then turns at an angle S.W., passes behind Santa Croce, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications.

A winding road leads S. in 5 min. from the Porta Maggiore, passing under the double tier of arches of the *Aqua Claudia*, to the Basilica of *S. Croce*. In the *Vigna Conti* on the rt. are some ruins of Baths, with an oblong reservoir for water, in a tolerable state of preservation, which have been attributed to the *Thermae of the Empress Helena*, from the discovery of an inscription now preserved in the Hall of the Greek Cross at the Vatican.

S. CROCE IN GERUSALEMME was founded in 331 by Constantine, and from its vicinity to the Sessorium (see below) was at first called the **BASILICA SESSORIANA**. It derives its present name from the portion of the true cross deposited in it by the Empress Helena. It was consecrated by St. Sylvester, and restored by Gregory II. in 720. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and received its present form from Benedict XIV., who added the poor façade and oval vestibule in 1774. The Church was given to the Benedictines in 1050, to the Carthusians in 1369, and to the Cistercians, who still hold it, in 1560.

On the wall is the sepulchral inscription of Benedict VII., who was buried here. The *Crescentius* mentioned in the epitaph was the son of John and Theodora, and the murderer of the Pope's predecessor. 'Franco, a deacon, his accomplice, usurped the papacy under the title of Boniface VII., but was deposed; upon which he plundered the Vatican of its valuables, and migrated to Constantinople, a rich and free man.'—*L.* Eight of the original columns, three of which are in red Egyptian granite, the others grey, divide the nave from its aisles. Beneath the high altar is an ancient tomb in black basalt, with four lions' heads, in which the remains of SS. Caesarius and Anastasius are deposited. Two of the columns which support the baldacchino are of Breccia corallina, and two of Porta Santa. On the rt. is a painting of the Virgin with the infant St. Robert, curious for the subject. The vault of the tribune is covered with *Frescoes representing the Discovery of the Cross, probably by *Pinturicchio*, but much re-painted. Pope Sylvester II. expired as he was celebrating mass in this basilica on Quadragesima Sunday, 1003, and was buried at St. John Lateran. A story of his death, somewhat similar to those told of our Henry IV. and Robert Guiscard, has been handed down. Sylvester, who had acquired magical knowledge from the Mahomedans in Spain, having had a brazen head made which answered questions, received on one occasion a reply that he would not die before he had celebrated mass in Jerusalem—here represented by this Church, which derives its name from the precious relics brought from Jerusalem.

Behind the choir, reached by stairs on the l., is the **Chapel of St. Helen** (ladies admitted only on March 20th), the roof of which is decorated with mosaics of Christ and the Evangelists, attributed to *Baldassare Peruzzi*. On the arch above the altar, SS. Peter and Paul; above the entrance, SS. Helen and Sylvester. The statue of St. Helen over the altar is a copy of the Barberini Juno in the Vatican, with the substitution of a cross and nail for the sceptre and vase. The floor is formed of earth brought by St. Helen from Jerusalem. Outside the entrance is an altar dedicated by a certain Julius Maximilianus to St. Helen. At the opposite end of the ante-chapel, 12th cent. statuettes of SS. Peter and Paul.

[*Rome.*]

The relics of the Cross are exhibited on the 4th Sun. in Lent, on Good Friday, and May 3, but can be closely inspected at other times. They consist of fragments of the Cross itself, with nails and thorns, and part of the Title of the Cross with the trilingual inscription. They were re-discovered in 1492 enclosed in a leaden box placed in the apse. The benediction of the golden rose, which the popes still send annually to sovereigns, formerly took place in this basilica.

During the first French occupation the library was removed to the Vatican: it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The remainder is now in the *Biblioteca Vitt. Emanuele*.

Immediately to the left of the Church are some slight remains of *Horti Variani*, the favourite residence of Elagabalus. The palace called *Sessorium* and the adjoining *Thermae* were rebuilt in the time of Constantine, by his mother Helena. The principal ruin is that of an apse of a basilica, misnamed the temple of Venus and Cupid from a statue of Sallustia Barba Orbiana, wife of Severus Alexander, with the attributes of that goddess, discovered in the garden.

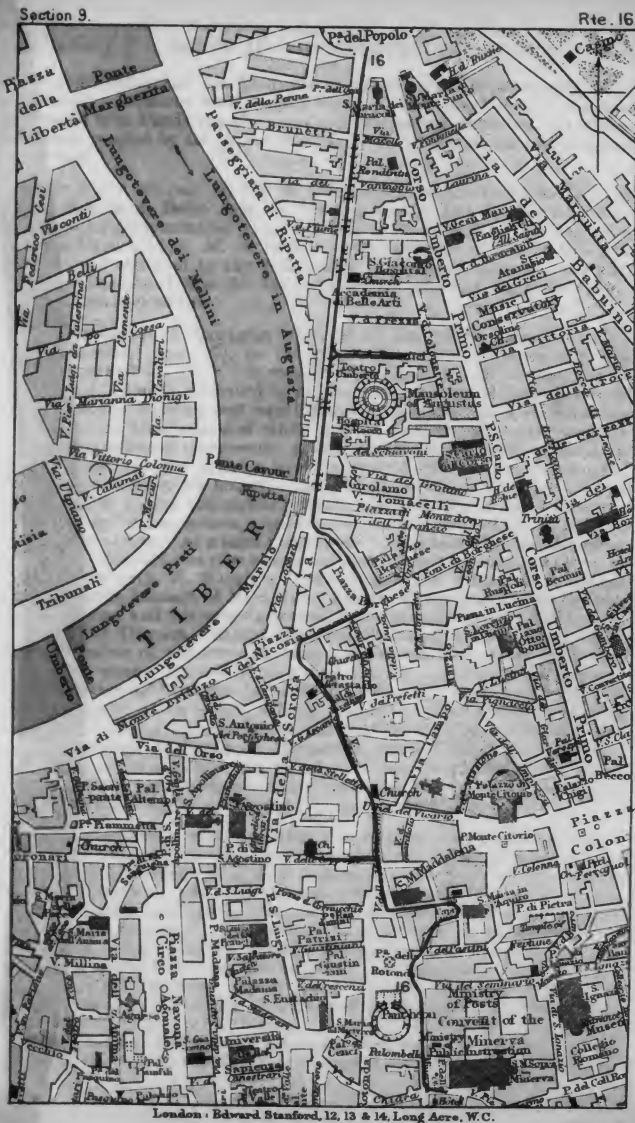
The Convent of S. Croce has been converted into barracks. A gate to the rt. leads into the *Amphitheatrum Castrense*, the only Amphitheatre in Rome except the Colosseum. It is scarcely worth entering, because it is best seen from the outside. It is built entirely of red and yellow brick, mixed at random, but very neatly put together, and appears to belong to the early part of the 2nd cent. It was probably built for the amusement of the soldiers in the Praetorian camp.—*M.* A portion of its circuit was included to form a part of the Aurelian walls. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. The inside is completely gutted, and planted as a kitchen garden. Here bones of wild beasts have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall are traces of a circus, supposed to have been the *Circus Varianus*, erected by Elagabalus within the extensive gardens of his Palace. The Obelisk now on the Pincio was discovered among its ruins.

ROUTE 16.

From the Piazza del Popolo to the Piazza della Minerva, by the Mausoleum of Augustus, the Palazzo Borghese, and the Pantheon.

[Tramway, p. [27], 11, 15.]

From the Piazza del Popolo (Rte. 1) the Via di Ripetta leads almost due S. along the site of the ancient *CAMPUS MARTIUS*, which



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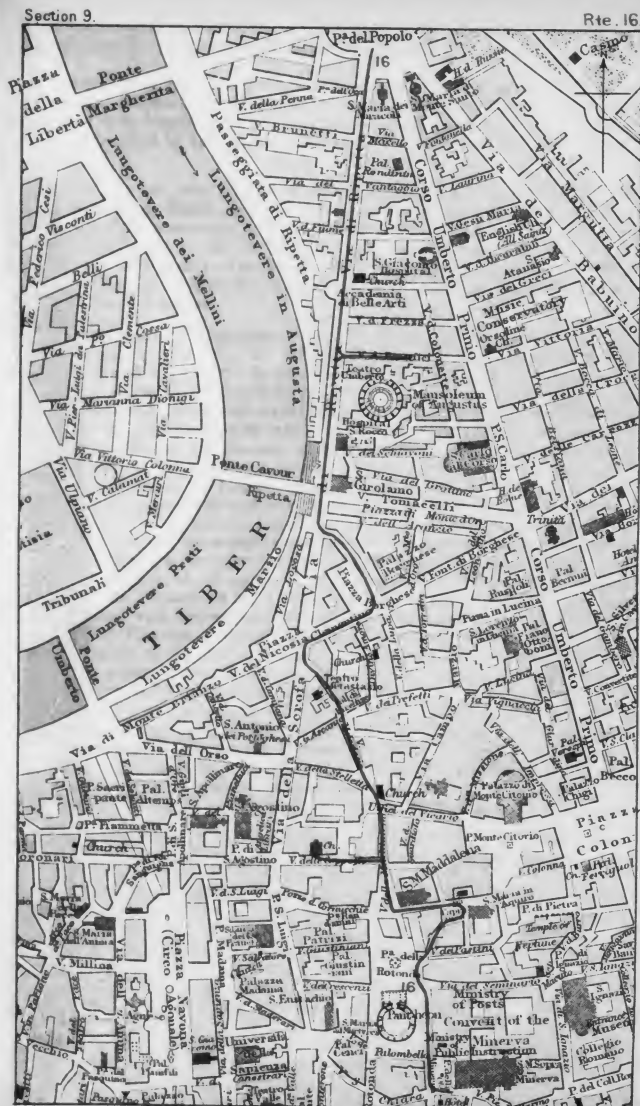
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stretched from the Via Flaminia to the river, and was formerly uninhabited. Augustus built largely upon it, and it afterwards became covered with handsome mansions and interesting churches. It is now mostly peopled by the poorer classes, and its by-streets are tortuous and narrow.

In 5 min. we pass on the rt. a hemicycle, which forms the front of the *Scuola di Belle Arti*, or Lecture Rooms and Studios for young artists, formerly attached to the Academy of St. Luke (Rte. 7). Opposite is the Church of *S. M. in Porta Paradisi* (1389), restored in the 17th cent., and attached to the Hospital of *S. Giacomo* (Rte. 1). 100 yds. further, we turn l. into the *Via dei Pontefici*, where at No. 57 on the rt. is the entrance to the

Mausoleum of Augustus (Adm. 50 c.), erected by Augustus in his 6th consulate (B.C. 27), in the then open space between the Via Flaminia and the Tiber. It was a circular building, 220 Roman feet in diameter. Strabo described it as the most remarkable monument in the *Campus Martius*, and says that it 'was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the whole. In the interior were sepulchral chambers containing his ashes and those of his family. The ground around the mausoleum was laid out in groves and public walks.' The entrance on the S. side was flanked by bronze pillars, engraved with a catalogue of the acts of the Emperor's reign. At a later period were placed here also two Egyptian obelisks, of which one now stands in front of the Quirinal, the other in the Piazza of S. M. Maggiore. The Mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died B.C. 23; and to whose memory Virgil touchingly alludes (*Aeneid*, vi. 873). The Mausoleum was first devastated by Alaric in 410, and afterwards by Robert Guiscard; it was converted into a fortress in the 12th cent. by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. Here was burnt in a bonfire the body of Cola di Rienzo, after being dragged along the Corso and exposed to insult for two days and a night on the steps of S. Marcello (1354).

The Mausoleum was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden; it is now a covered circus and theatre, named from Humbert I. The outer circular wall of concrete, faced with *opus reticulatum*, is still visible from the court of the Pal. Valdambrini, in the Via di Ripetta. A cellar-like chamber, said to be the tomb of Augustus, is still shown. Connected with the Mausoleum, and corresponding to the *Vicolo degli Otto Cantoni*, was the *Ustrinum*, where the bodies of the imperial family were burned. The site of this was discovered in 1777, between S. Carlo and the end of the Via della Croce. Some blocks of travertine, bearing the names of members of the family of the Caesars, and a large alabaster vase may still be seen in the Hall of Statues at the Vatican. A *cippus*, bearing the name of Agrip-

pina, wife of Germanicus, is preserved in the courtyard of the Pal. dei Conservatori.

A little further on, outside the Pal. Valdambrini, is a curious fountain, with a barrel. Adjacent is the Church of **S. Rocco** (1657), with some handsome marbles. Near the apse are some remains of a corridor which led to the Mausoleum from the river.

Adjacent is the Church of **S. Girolamo degli Schiavoni**, given by Nicholas V. to some Dalmatian refugees, and rebuilt in 1587. It was restored again in 1854, and ornamented with good frescoes of the Nativity, Crucifixion, and other subjects, by *Gagliardi*. Opposite was the **Porto di Ripetta**, now buried under a new embankment. At this wharf, before the construction of the railway, most of the wine, oil, grain, and other produce from Umbria were landed. The entire river bank within the city was divided into similar wharves, serving for marbles, lead, pottery, timber, fuel, &c.

Further on, a portico of six columns marks the extremity of the

Palazzo Borghese (entrance from the Piazza on the l.), begun in 1590 by Card. Dezza, from the designs of *Martino Lunghi*, and completed by Paul V. (Borghese) from those of *Flaminio Ponzio*. The court is surrounded by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues are *Julia Pia* as *Thalia*; another *Muse*; *Apollo Musagetes*; and a fragment of an *Amazon*—all from the Porticus of Europa, near **S. Salvatore** in Lauro. The celebrated Gallery of Paintings, formerly here, was removed in 1890 to the *Villa Borghese*, now called the *Villa Umberto Primo* (Rte. 38), and the decorations, furniture, and library were sold by public auction in 1891. The ground-floor is now occupied by a series of Art Sale Rooms (open daily, 9 to 6), where Antiquities may be purchased. One of the rooms is handsomely decorated with paintings on mirrors, by *Mario dei Fiori*.

From the S.W. corner of the Piazza the *Vicolo del Divino Amore* leads immediately to the little Church of the **Madonna del Divino Amore**, originally dedicated to *S. Cecilia*, who is said to have had a private oratory upon the spot. In the Sacristy is an inscription, and a fresco of *Cecilia* with her husband and two other saints. Festa, 3 Feb., 2 Apr.

Returning to the Piazza, we rejoin the Via di Ripetta at the *Piazza Nicosia*, on the shortest road to St. Peter's. Turning l. into the Via della Scrofa, a prolongation of the Ripetta, and again l., we pass on the rt. the *Teatro Metastasio*, and on the l. (entrance round the corner) the **Palazzo di Firenze**, built by *Vignola* in 1560, and now the seat of the Minister of Justice. Opposite is the *Archivio di Stato*, an invaluable collection of State records and private deeds dating from the 15th cent. [The street on the left leads past the Church of **S. Niccolò dei Prefetti**, so called from the *De Vico* family in the vicinity, who held the office of Prefect from 1297 to 1435. The Church was Dominican from 1568 till 1846. Festa, 6th Dec.]

The Via Metastasio leads to a small Piazza in which stands the ancient Church of the

Concezione in Campo Marzio, attached to a white Benedictine Nunnery. It was Basilian from 750 to 1395, and was converted by the

French Government into a Lottery Office. Pius VII. restored it to sacred uses. Here was discovered, while excavating for the restoration of the building, the column of *cipollino* now in the Piazza di Spagna (Rte. 2). Good brick Campanile, at some distance N.

We now enter the *Via della Maddalena*. [In the first street on the rt. is the Church of **S. Salvatore delle Coppelle**, so called because the coopers had a street of shops in the neighbourhood. It was consecrated in 1195. The

Palazzo Bembo, 85 Via delle Coppelle, was designed by *Sangallo* for Messer Marchionne Baldassini, and decorated in fresco by *Pierino del Vaga*, some remains of whose work have been discovered on the first floor under a thick coat of whitewash. They are in two rooms, now used as a School, and are best visited on Sunday (25 c.). The palace was first inhabited by Monsignor Pietro Bembo, secretary to Pope Leo X., and afterwards by Monsignor Giovanni della Casa, author of the *Galateo*. The last illustrious occupant was General Garibaldi, in 1876, as is recorded by an inscription in the vestibule, which concludes thus:

A tanto nome il mondo inter s' inclina.

100 yds. further W. is *S. Agostino* (p. 199).]

Returning to the main street, on the l. is the Church of **S. M. Maddalena**, belonging to the *Ministri degli Infermi*, a noble brotherhood of Priests founded by S. Camillo Lellis in 1584, and devoted to the spiritual care of the sick in the various Hospitals of Rome. The chamber in which the founder died on the 15th of July, 1614, is shown by the Sacristan. At the 2nd chapel rt. is an ancient and highly venerated Virgin and Child, and at the 2nd left a Vision of S. Lorenzo Giustiniani, said to have been painted in one night by *Luca Giordano*. The 3rd left is the property of a congregation of Roman ladies who visit the patients at S. Giacomo degli *Incurabili* (p. 6).

We now turn E. into the *Piazza Capranica*, in which is a **College**, founded by Card. Dom. Capranica in 1458 for the free education of poor theological students. It is the most ancient in Rome, and numbers about 50 pupils. Here also stands the Church of **S. M. in Aquiro**, originally founded by Pope S. Anastasio, A.D. 400. Its name has been derived from *Equiria* (horse-races), but the circus where they were held stood nearly $\frac{1}{2}$ m. distant, by the river. The present Church is annexed to a College of Orphans founded by Paul III., and given in charge by Leo. XII. to the *Padri Somaschi*. The Piazza Capranica is believed to occupy the site of a portico and temple dedicated by Hadrian to Matidia, his wife's sister.

We now turn S.W. into the *Piazza della Rotonda*, in the centre of which is a small **Obelisk** of Egyptian granite, 17 ft. high, with hieroglyphs of the time of Psammetichus I. It was removed by Clement XI. from the Piazzetta in front of S. Macuto, close to S. Ignazio, where it had been previously erected by Paul V. On the S. side of the Piazza stands the

***PANTHEON**, or Church of *S. M. Rotonda*, the best preserved monument of ancient Rome.

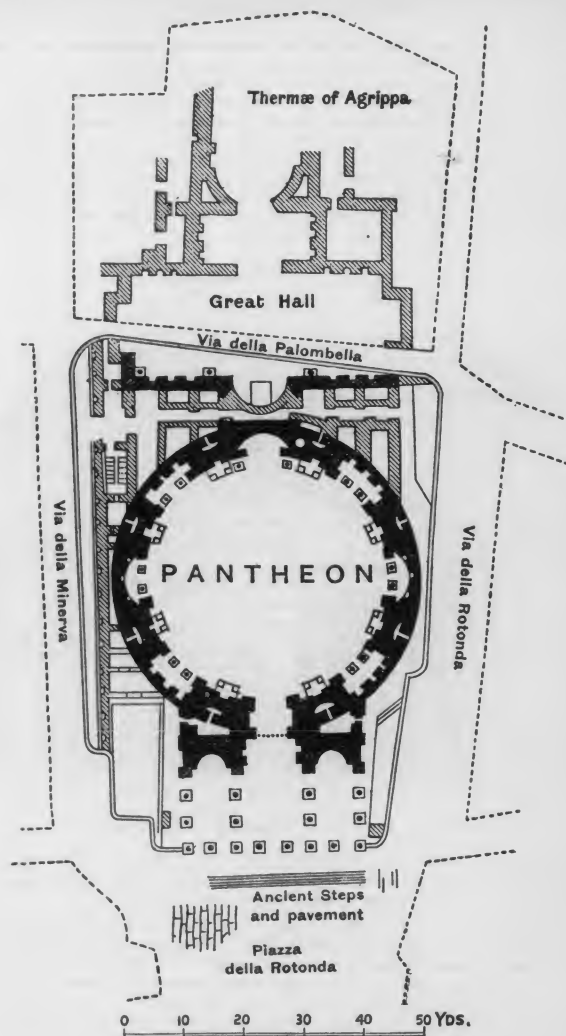
According to the inscription on the frieze of the portico—M. AGRIPPA .

L . F . COS . TERTIVM . FECIT—it appears that a building was erected by Marcus Agrippa in his third consulate (b.c. 27) on this spot. Agrippa's building was consecrated as a Temple to Mars, Venus, and other mythical ancestors of the Gens Julia, out of compliment to Augustus; and it was used occasionally as a meeting place by that important College of Priests, the *Fratres Arvales*. It was rectangular in shape; was burnt down in the reign of Titus, and replaced by the present rotunda in the reign of Hadrian, in the years 120-124 A.D. 'The columns, capitals, and entablature of the portico inscribed with Agrippa's name may be original, and may date from 27-25 b.c.; but they were first removed and then put together again by Hadrian.'—*L.* A second inscription, engraved in two lines on the architrave, refers to slight and superficial restorations by the emperor Septimius Severus and his successor, Caracalla.

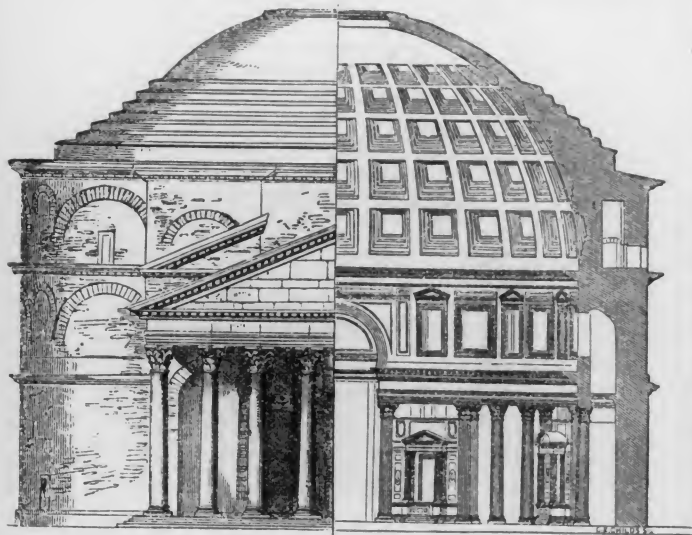
In 603 Boniface IV. consecrated the Pantheon as a Christian Church, under the name of *S. M. ad Martyres*; and to this circumstance the world is indebted for its preservation. To commemorate this dedication, and to Christianise the name of Pantheon, the Pope instituted the Feast of All Saints, which occurs on the 1st of November.

In 655 the Eastern Emp. Constans II. took off the gilded bronze tiles of the roof, which, with the plunder of the Forum of Trajan, were removed to Constantinople. Urban VIII. (Barberini) continued this spoliation in 1632, melting down the bronze roof of the portico for the baldacchino at St. Peter's, and for cannon (see below). Hence the saying of Pasquino: *Quod non fecerunt barbari, fecit Barberini* (see p. 193).

The **Portico** is supported by 16 columns of Egyptian granite, with Corinthian capitals and bases of Pentelic marble. Half of these columns are in front, and the rest are arranged in two lines behind them. All are in their original position, except three on the l.; of these the front one was added by Urban VIII. in 1627, and may easily be recognised by the Barberini bee on the capital; the others, found near S. Luigi, by Alexander VII. in 1662, are distinguished by the arms of the Chigi family, introduced in a similar manner. Each column is composed of a single block, 46½ ft. high, and 5 in diameter; seven of those in front are grey, the others red. The vestibule is supported by fluted pilasters of white marble, and the whole surmounted by a pediment. On the left of the door is a Latin inscription, recording that Urban VIII. in 1632 melted the remains of the bronze roof for the construction of the baldacchino over the great altar of St. Peter's, and also of the cannon (*bellica tormenta*) for the Castle of S. Angelo. More than 200 tons of bronze, of which the nails alone weighed 4 tons, were then removed. As the gold-plated tiles on the outside of the cupola had been previously stripped by the Emp. Constans II., the reader may form some idea of the original magnificence of the temple. Of this splendid metallic work there remains only the circular bronze moulding round the inner circumference of the opening in the dome. From below, the aid of a glass is necessary to recognise the delicacy of finish with which the different members of mouldings are executed. The bronze cross-beams, which formed the roof of the portico, were planned on the same principle as that on which our cast-iron tubular bridges are constructed. Some of the nails used in riveting the bronze plates together are still preserved;



and the whole plan of this ingenious contrivance may be examined in one of Serlio's drawings. The marble doorway corresponds in its architecture with the portico. Within it are bronzed fluted pilasters, on which are hung **bronze doors**, largely restored by Pius IV.; the opening is about 39 ft. high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. At the entrance stood colossal Statues of Augustus and Agrippa, of which only the niches remain. 'All round the external walls are tiers of useless arcades in brick facing, only 5 or 6 in. deep—the main wall, 20 ft. thick, being of solid concrete.'—*M.* This affords a good illustration of the use to which



HALF ELEVATION, HALF SECTION OF THE PANTHEON.

brick was applied by the Roman builders. The bricks are $1\frac{1}{2}$ in. thick, and the mortar rather more than $\frac{1}{2}$ in. The lower part was formerly coated all round with white marble, which has disappeared.

The Interior is a rotunda, covered by a dome, 142 ft. in diameter, and the same in height. The walls (20 ft. thick) have three apses and four oblong recesses, formerly filled with Statues of gods, among whom were Venus, Mars, and Julius Caesar; the recesses have fluted columns of *giallo antico*, and the lateral apses of *pavonazzetto*. The main apse, facing the entrance, has a larger column of *pavonazzetto* on each side.

Between the apses and recesses are eight *adicularae*, each occupied by an altar. Above them runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches surmounted by a second cornice. Above the attic rises the majestic dome, divided into square panels, which are supposed to have been originally ornamented with bronze rosettes. In the centre a circular opening, 28 ft. in diameter, supplies the only light which the temple receives. The **pavement**, restored by Pius IX., has disks of porphyry and granite, with slabs of *pavonazzetto*, porphyry, and *giallo*. Some feet below it runs a drain to carry off the rain which enters by the opening in the dome. Unfortunately, it carries in also the freshets of the Tiber, to a height sometimes of 18 ft. The floor now lies below the level of the Piazza, though it was originally raised five steps above it.

By the 2nd altar l. are the tombs of *Perino del Vaga* and *Taddeo Zucchero*.

In the central apse on the left is the tomb of Umberto I. *Re d'Italia*, assassinated in 1900.

Just beyond is the burialplace of **RAPHAEL** (b. 6th April 1483; d. 6th April 1520). On the 14th Sept., 1833, the place was opened in the presence of several ecclesiastical dignitaries and artists resident in Rome, and the bones of the immortal painter were discovered behind the altar of the chapel. Four views of the tomb and its contents were engraved from drawings by Camuccini. The skeleton measured about 5 ft. 7 in.; the coffin was extremely narrow, indicating a very slender frame. The relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The epigram by Card. Bembo runs:—

*Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.*

The inscription on the l. by Card. Bembo, ending with the words **VIXIT AN. XXXVII. INTEGER INTEGROS**, refers to Raphael's having died on the anniversary of his birth. On the rt. is the tomb of Annibale Caracci; above which a tablet records that Raphael was affianced to Maria, niece of Card. Bibiena, their union being cut off by his untimely death.†

The next altar has a semi-colossal statue of the Virgin and Child, known as the *Madonna del Sasso*, executed at Raphael's request by his friend and pupil *Lorenzetto*.

At the 7th altar is a monument containing the heart of Card. Consalvi (1824), who was titular of this Church, with a portrait-relief by *Thorvaldsen*, of that enlightened and patriotic statesman. The high altar is built of marbles taken from the Palace of Domitian.

In the central apse on the right, opposite the tomb of Umberto I., the remains of his father Vittorio Emanuele II. were buried in 1878. On the monument, by *Ranfredi* (1886), are the words *Padre della Patria*.

Excavations begun in Nov. 1874, in front of the portico, brought to light some of the steps which led from the paved area, and two orna-

† In the small Museum of the *Virtuosi del Pantheon*, in the attic, entered from the l., under the portico, are preserved all the relics of Raphael, with the drawings made at the time by Camuccini, and a fine original one of the Virgin, by the great painter himself. The cast of the skull is remarkably beautiful in form.

mental reliefs belonging to the vestibule. This area was a large open space, paved with travertine, which extended in front of the Pantheon. It went as far as the Via delle Coppelle; and the house No. 7 Via degli Orfani on the E., and the Pal. Crescenzi on the W., mark its width. A triumphal arch stood in the middle, called in the *Mirabilia* the *Arch of Piety*.

Behind the Pantheon are some remains of the Baths of Agrippa, erected B.C. 21, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far S. as the Via delle Stimmate, and to have been bounded on the W. and E. by the Via di Torre Argentina and the Via del Gesù, occupying a space of about 300 yds. from N. to S., and 316 from E. to W. They contained the famous bronze statue by Lysippus, representing a youth using a Strigil (marble copy in the Vatican), which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. The demolition in 1882 of the houses in the Via della Palombella, which concealed the S. curve of the vast Rotunda, has shown that there was no connection between Agrippa's *Thermae* and the Pantheon. The recently discovered apse, visible from the Via della Palombella, containing the pedestal of a statue, and the lateral walls at the back of the Pantheon are works of Hadrian, with restorations by Septimius Severus. One of their Phrygian marble columns and an entablature and frieze, with sculptured dolphins, have been placed in position. In the Via dell' Arco della Ciambella (see below) may still be seen a portion of a circular hall, probably the *Laconicum* or *Calidarium*. Attached to the *Thermae* were extensive gardens and an artificial lake, the *Stagnum Agrippae*, which extended nearly to the Church of S. Andrea della Valle.

In the Piazza della Minerva (the scene of many burnings of heretics) is a small *Obelisk* of Egyptian granite (17 ft. high) with hieroglyphs indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the Temple of Isis and Serapis, whose site is now occupied by the gardens of the Dominican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other was placed by Bernini in the Piazza della Minerva on the back of a marble elephant, the work of *Ercole Ferrata*.

The *Church of S. M. SOPRA MINERVA stands on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia, and destroyed at the beginning of the 16th cent. The earliest Church was attached to a Convent of Basilian Nuns, established here by Pope Zachary in 750. Upon their removal to the Concezione in Campo Marzio this Church was granted to the Dominican friars of S. Sabina by the Roman Senate and people under Gregory XI. in 1370, and entirely reconstructed. It is the only Gothic Church in Rome that has retained any considerable part of its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1870. The interior has been restored (1849-1854), at an expense of 25,000*l.*, the columns being covered with coloured stucco (*scagliola*) in imitation of cipollino marble, and the roof painted in the most florid style.

The Church being Dominican, and the Monastery having been the headquarters of the Inquisition, we naturally find in it special homage to

St. Thomas Aquinas, Fra Angelico, Cardinal Torquemada, and Paul IV. (Caraffa).

Right Aisle.—By the entrance, Tomb of Nerone Diotisalvi (1482). Beyond the 3rd chapel, in a passage within a closed door, *Tomb of John Arberinus, with a relief of Hercules and the Lion, from an ancient sarcophagus.

Fourth chapel.—*Annunciation, on gold ground, by an unknown painter, with the Spanish Card. Juan de Torquemada, founder of the confraternity for distributing marriage portions to poor girls † in 1460, presenting three children to the Virgin. On the l., tomb of Urban VII., by *Ambrogio Buonvicino* (1590).

Fifth chapel (Aldobrandini), built from the designs of *Giac. della Porta*. Last Supper, by *Baroccio*. Monuments of the father and mother of Clement VIII. (Aldobrandini). In the rt. corner, St. Sebastian, by *Cordieri* (1558).

Sixth chapel.—Tomb of Benedetto Superanzio, bishop of Nicosia (1495), and of Juan de Coca, bishop of Calahorra, in Spain. The latter has a second effigy, set up against the wall (1480). To the l. of the altar, slab-tomb of a son of William Wilberforce, a convert to Romanism, who died at Albano in 1857.

Right Transept.—Small Gothic chapel with a wooden Crucifix attributed to *Giotto*.

The *Caraffa Chapel (handsome screen) has some fine and interesting *frescoes by *Filippino Lippi* (1487). Over the altar the Annunciation, in which Card. Oliviero Caraffa, founder of the chapel, is presented to the Virgin by St. Thomas Aquinas; on the wall above, the Assumption; on the rt. wall, St. Thomas and his Vision of the Crucifix; below, the Disputation of St. Thomas. The roof, painted by *Raffaellino del Garbo*, has sibyls surrounded by angels. The tomb of Paul IV. (1559) is from the designs of *Pirro Ligorio*. The statue of the old man, the founder of the Inquisition, was executed by the brothers *Casignola*. So unpopular was this pope that another statue of him was hurled into the Tiber on his death.

Further on, *Gothic tomb of Guillaume Durand (1296), the learned bishop of Mende, author of the '*Rationale Divinorum Officiorum*,' supposed to have been the first book printed with movable types. The mosaics represent the Virgin and Child enthroned, with Bp. St. Privatus, the kneeling Durand and St. Dominic, by *Giovanni Cosmas*.

The chapel of the Rosary has frescoes representing the life of St. Catharine of Siena, by *Giovanni de' Vecchi*; the Mysteries of the Rosary on the ceiling, by *Marcello Venusti*. On the rt., Tomb of Card. Capranica (1469).

On the l. of the high altar is a Statue of Christ, by *Michel Angelo* (1521), very deficient in the requisite expression of divinity, 'heavy and repulsive.'—K. It is mentioned in the letter of Francis I. to Michel Angelo, speaking of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some pro-

† This society distributes every year, on the 25th March, 400 portions of 165 fr. each. The ceremony formerly took place in this Church, and was very interesting. It is now under the management of the Municipality.

ductions of the same sculptor, and is supposed to represent the Saviour meeting St. Peter on the Appian Way (Rte. 42). It was to have been finished by *Pietro Urbano*, one of M. Angelo's workmen, who vainly attempted to improve upon his master's design, and is stated in a letter by Sebastiano del Piombo to have 'spoilt everything, especially the feet and hands.' Thereupon the latter entrusted the work to his friend *Federigo Frizzi* of Florence, who completed it. The drapery is a modern addition. On the rt. is a good modern figure of St. John, by *Obicci*. Beneath the high altar, gorgeously restored in 1856, lies the body of St. Catharine of Siena in an open shrine, round which tapers are burning.

The Choir contains monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaele da Montelupo*, that of Clement by *Nanni di Baccio Bigio*. Below the monument of Leo is the gravestone of the celebrated Card. Bombo, the friend of Michel Angelo, of Raphael, and Ariosto (1547). In a semi-circle beyond are modern inscriptions to Card. Casanate, the founder of the library which bears his name, and to Card. Howard (1694), Great Almoner of England, and grandson to Thomas Earl of Arundel. The modern painted glass in the windows represents six saints of the Dominican Order.

In the passage leading to a door on the l. of the choir is the tomb (on the l.) of FRA ANGELICO, who died in the adjoining convent.

Non mihi sit laudi quod eram velut alter Apelles,
Sed quod lucra tuis omnia, Christe, dabam:
Altera nam terris opera extant, altera coelo;
Urbs me Joannem flos tulit Etruriae.

He is represented as an emaciated figure in the Dominican habit; at the feet is written, *Hic jacet Ven^{tu} Pict^{or} Fr. Jō. de Flō. ordis Predicatō, 1455.* (Here lies the venerable painter brother John of Florence of the Order of Preachers.) On the opposite wall is the sepulchre of the celebrated Card. *Latinus* (Orsini). Beside the exit door are good tombs of the Rustici family (1482 and 1488).

Left Transept.—A passage leads to the Sacristy, where is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the Church a fresco representing the Election of Eugenius IV. and Nicolas V., which took place here in 1431 and 1447. In a Chapel behind the sacristy are some paintings attributed to *Perugino*, brought from a house in the adjoining Via di Santa Chiara, in which St. Catharine of Siena died in 1380.

Left Aisle.—Fourth chapel.—S. Vincenzo Ferrerio, by *Bernardo Castelli*, a Genoese painter and friend of Tasso. Third chapel.—*Statuette of St. Sebastian, on the rt., by *Mino da Fiesole* (?). Over the altar, Head of Christ (Umbrian School). Two good Maffei monuments (1494).

On the last pilaster of the nave is a bust of Raffaello Fabretti, a learned antiquary from Urbino (1700). In the corner is the *Tomb of Francesco Tornabuoni (1480), by *Mino da Fiesole*; above it that of Card. Tebaldi (1466), by *Andrea del Verrocchio*.

Festa, 7 March (St. Thomas Aquinas); 25 March (Annunciation);

29 April (St. Peter Martyr); 30 April, St. Catharine. (Only on this day are ladies allowed to enter the Chapel beyond the Sacristy.)

The Monastery, once the headquarters of the Dominicans, and seat of the Inquisition, where many heretics have been tried, is now occupied by the Minister of Public Instruction, and the

Biblioteca Casanatense, a Library of 200,000 vols. and 2000 MSS., open on week days from 9 to 3. Entrance in the corner, to the left of the Church. A bridge connects it with the Library in the Collegio Romano. In the first Court is the handsome Tomb of Card. Pedro Ferrix (1478). Beside it, that of Card. Astorgio Agnensi (1451); on the rt., five slab effigies from the pavement of the old Church.

In this Convent took place the trial of Galileo, on the 22nd June, 1633. Galileo, formerly the friend of the reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated Dialogues, in which he propounded that the sun, instead of the earth, as then believed, was the centre of our planetary system, or, as it was designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions were, in the 17th cent., considered heretical, and, as the sentence of his judges stated, absurd in philosophy and opposed to Holy Writ. Denounced by the Pope's friends, and abandoned by the Pontiff, the septuagenarian philosopher was brought, during the depth of winter, from Florence to Rome, placed in the prison of the Inquisition, and ultimately brought here before a tribunal consisting of 10 cardinals, all creatures of Urban VIII., headed by one named Borgia. Before this court the illustrious Florentine was obliged to recant on his knees before receiving absolution. On rising, Galileo is reported (though upon very slight authority) to have said in an undertone, 'E pur si muove.'

This Monastery stands on the site of the Temple of Minerva Campanensis, erected by Pompey the Great, a portion of which still existed in the 16th cent. Between it and the Piazza di S. Ignazio was a Temple of Isis; and farther S. that of Serapis, on which stand the Church and Convent of *S. Stefano del Cacco*.

S.W. of the Piazza is the large Convent of *S. Chiara*, with a modern Chapel now belonging to a College of French Priests.

Behind the Hotel Minerva, on the S. side of the Piazza, is the little Church of *S. Giovanni della Pigna*. To the l. of the entrance is the sepulchral slab, with mosaics and incised effigy, of Giuliano dei Porcari (1182), whose family mansion was in the street close by. On the rt., another without mosaics (1362). The Church belongs to a Confraternity for visiting Prisoners.

Returning to the street which runs S. from the Piazza della Minerva, we pass on the rt. the so-called *Arco della Ciambella*. At the end of the street on the l. is the Church of the *Stimate di S. Francesco*, formerly dedicated to the Forty Martyrs. Festa, 10 March. It belongs to a Brotherhood of the same name, founded at S. Pietro in Montorio in 1595. We now reach the *Corso Vitt. Emanuele* (Rte. 17).

ROUTE 17.

From the Gesù to the Piazza Navona, by S. Andrea della Valle, the Palazzo Massimi, the Pasquino, the University, and S. Luigi dei Francesi.

[Omn., p. [28], 22, 23, 24; Tramway, p. [27], 3, 11, 15.]

From the *Piazza del Gesù* (Rte. 4) the broad *Corso Vitt. Emanuele* leads W. to the *Ponte S. Angelo*. In the 2nd street on the l. is the Church of *S. Nicola dei Cesarini*, so called from its vicinity to a mansion of that family. Its original name was *S. N. de Calcarario*, derived from the *calcare* (lime-kilns) in the neighbourhood. Festa, 6 Dec., 3 Feb. The circular ruin in the courtyard of the Carmelite Convent is commonly attributed to the Temple of *Hercules Magnus Custos*, described by Ovid (*Fast.* vi. 209) as standing at the N. end of the *Circus Flaminius*. It has four fluted columns of tufa and four of marble, with fragments of frieze and capitals. Entrance at the door marked *Croce Rossa* on the l. On the opposite side of the Corso is the Church of the *Stimmate* (p. 189).

The next street on the l. passes immediately the *Teatro Argentina* and leads to the *Ponte Garibaldi*. [Nearly opposite a street leads N. to the Redemptorist Church of *S. M. in Monterone*, attached to a Hospice built by that family for Sienese pilgrims. It was restored in 1245, in 1597, and in 1680. It formerly belonged to the *Padri della Mercede*. This Church, which retains its Basilican form and its ancient columns, stands on the ruins of the *Templum Eventus Boni*, built of large blocks of tufa, and discovered about 1836 by Sarti.] Crossing the tramway line, we reach on the l.

S. Giuliano dei Fiamminghi, the national Church of the Belgians, founded in 713, and rebuilt in 1675, in the form of a Greek cross. Festa, 27 Feb.

Adjacent is the small Church of the *Sudario*, built in 1605 for the Piedmontese in Rome, and named after the celebrated relic in the Cathedral of Turin, a copy of which may be seen over the altar. It is now the court chapel of the king and royal family when in Rome. On the vault is a group of beatified persons belonging to the house of Savoy, including the Beato Bonifacio, consecrated Abp. of Canterbury by Innocent IV. in 1245. Festa, 4 May.

Opposite is the *Palazzo Vidoni* (Giustiniani-Bandini), designed by *Raphael* (1515) for Duke Caffarelli, who sold it to Card. Stoppani. The upper part is a subsequent addition. At the top of the first flight of stairs on the l. is an ancient Roman statue appropriated by the Abate Luigi which formerly stood outside the Palace. Here are preserved the fragments of the ancient Roman Calendar found in 1771 at Palestrina by Card. Stoppani, and illustrated by Nibby. The Emp. Charles V. stayed here in 1586. We now reach

**S. Andrea della Valle* (1591-1620), by *Olivieri* and *Carlo Maderno*. Several of the Chapels are celebrated for their rare and beautiful marbles.

Section 10.

Rte. 17.18.



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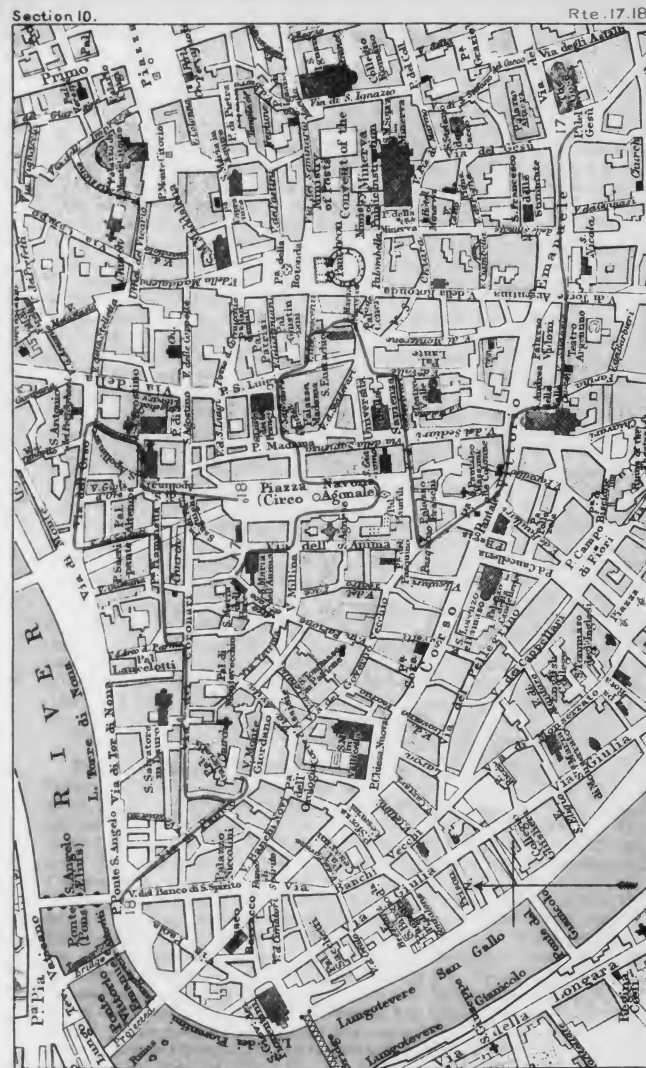
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In the Strozzi chapel (2nd rt.) are copies in bronze of the Pietà in St. Peter's, and of the Leah and Rachel of S. Pietro in Vincoli. Handsome bronze candlesticks. High up at the end of the nave are *Monuments of the Piccolomini Popes, Pius II. (1464), and Pius III. (1503), by *Niccolò della Guardia* and *P. P. da Todi*; they formerly stood in Old St. Peter's. The cupola was painted by *Lanfranco* (1581-1647). At the angles are the Evangelists, by *Domenichino*; 'One of the best specimens of his work . . . wonderful compositions.' St. John, on the rt., is 'one of the best efforts of the kind.'—K. By the same master, on the vault, St. John Bapt. pointing to the Saviour; below, Calling of SS. Peter and Andrew; l., Flagellation of St. Andrew; rt., his crucifixion; in the centre, his glorification. Between the windows, Six Virtues.

St. Sebastian in the 3rd chapel l. is by *Giovanni de' Vecchi*. In the 2nd l. (to the l. of the altar) is the Tomb of Giov. della Casa, the learned Abp. of Benevento (1556). He was the biographer of Card. Bembo. Within the doorway between the 1st and 2nd chapels are good porphyry reliefs of the parents of Urban VIII.

The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. The PRESEPE (manger) is also famous. On Christmas Eve the whole space behind the altar is fitted up as a stage with life-size figures representing the Adoration of the Shepherds, for which the Magi are substituted on the 6th Jan.

This Church is supposed to occupy the site of the Gardens and of the *Hecatostylon* of Pompey, very near the spot where Caesar fell. It belongs to the Theatines, for whom Princess Costanza Piccolomini gave up her adjoining Palace as a residence in 1589.

Nearly opposite is the *Pal. del Bufalo*, formerly *Pal. della Valle*, designed by *Lorenzetto*, for Card. Andrea della Valle. The ceilings of the first floor have splendid carved and gilt sunk panels designed by *Giulio Romano*, by whom also are the frescoes and frieze in the grand saloon. This was the paternal mansion of Pietro della Valle, the celebrated traveller of the 14th cent., and is supposed to have given its name to the neighbouring Church and Theatre.

Further on to the rt., in the Corso Vitt. Emanuele, is the

Palazzo Massimi alle Colonne, built in 1532-36 by *Baldassare Peruzzi*, who died about the time of its completion. The fine portico of six Doric columns was designed to follow the curve of the original narrow street. Within is a double court and a pretty fountain. The lesser front, towards the Piazza Navona, has some frescoes in chiaro-scuro from the life of Q. Fabius Maximus, ascribed to *Daniele da Volterra*. On the 2nd floor is the

CHAPEL OF S. FILIPPO NERI, open on 16th March, when the miraculous resuscitation of Paolo dei Massimi, a boy of 14, by the Saint in 1651, is commemorated. On the l. wall is a good painting of the Virgin and Child, with SS. Francis, Lawrence, Stephen, and Anthony of Padua. It was in the adjoining *Pal. Pirro*, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1455, established the earliest printing-office in Rome. Here also the first works that issued from it, Apuleius and St. Augustine's *de Civitate Dei*, were printed by Sweinheim and Pannartz

in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome. The Massimi claim descent from Fabius Maximus (B.C. 203), called *Cunctator* from his caution in war.

We now reach the irregular PIAZZA S. PANTALEO, which has in the centre a statue of the Italian Statesman Marco Minghetti (died 1886). On the l. rises the graceful little *Pal. Linotte, with a handsome Doric court and staircase. Little is known of its history; it bears lilies on its frieze, and has thence been erroneously called the *Palazzetto Farnese*. Almost every great architect of the Renaissance has been claimed as its designer, but the style of the building mostly accords with that of Bald. Peruzzi. It has recently been restored and converted into a museum and picture gallery. On the rt. is the Church of S. Pantaleo, founded by Honorius III. in 1216, restored in 1621, and given by Gregory XV. to the Padri Scolopi (*delle Scuole Pie*), instituted by S. Giuseppe Calasanzio (1556-1643), who lived in the adjoining Convent and is buried in a porphyry urn beneath the high altar. His rooms may still be seen. To the l. of the door is the Tomb of Giov. Alfonso Borelli, of Naples (1680), author of a celebrated work on the movement of animals. Close by is the

Palazzo Braschi, now the Ministry of the Interior. It was built from the designs of Morelli about 1770 by Pius VI. while Cardinal, and bequeathed to his nephew duke Luigi Braschi Onesti. The imposing marble staircase is ornamented with 16 columns of red oriental granite, and statues of Commodus, Ceres, Achilles, and Bacchus. Here were the Carceres of the Stadium Agonale.

At the N.W. corner of the P. Braschi is the little Piazza di Pasquino, so called from a tailor of that name who had a shop here, the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. Opposite his shop was a *STATUE, supposed to represent Menelaus supporting the dead body of Patroclus, of which a mutilated fragment, much admired by artists, remains. Witticisms on the events of the time were placed by Pasquino and his friends on the pedestal of this statue: hence the term, Pasquinade. The statue of Marforio (or Ocean), which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquino, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the Museum of the Capitol, the Pope wished to remove the Menelaus fragment, called Pasquino, also; but the Duca di Braschi, to whom it belonged, would not give his consent. Until the introduction of a free press, the Romans seemed to regard Pasquino as part of their social system; he was in some measure the organ of public opinion, and there was scarcely an event upon which he did not pronounce judgment. Some of his sayings were very witty, and fully maintained the character of his fellow-citizens for satirical epigrams and repartee. During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of two bajocchi, had decreased considerably in size, the passion of the Pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, inscribed *Munificentia Pii Sexti*. Canova exhibited his draped figure of Italy for the monument

of Alfieri during the French invasion; Pasquino immediately launched this criticism:—

Canova questa volta l'ha sbagliata,
Ha l'Italia vestita, ed è spogliata.

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquino did not spare the emperor:—

L'Altissimo in sù, ci manda la tempesta,
L'Altissimo qua giù, ci toglia quel che resta,
E fra i Due Altissimi,
Stiamo noi malissimi.

One of his most remarkable sayings is recorded in connection with Urban VIII. It was this Pope whom the satirist so severely castigated for stripping the Pantheon of its brazen roof, which all preceding plunderers of Rome had spared:—*Quod non fecerunt barbari, fecit Barberini*.

Opposite is the little Church of the *Agonizzanti*, belonging to a Brotherhood who offer up special prayers for persons *in extremis*. The *Via del Governo Vecchio* leads hence to the Ponte S. Angelo (Rte. 22).

Turning E., through the Via di Pasquino, and crossing the S. end of the Piazza Navona, the 1st street on the l. leads to the

Università della Sapienza, founded by Innocent IV. in 1244, as a school for canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological school; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies. The present building was finished in 1576 by *Giacomo della Porta*. Over a window above the entrance is the inscription *Initium Sapientiae timor Domini*. The University was entirely remodelled by Leo. XII. in 1825, and by the Italian Government in 1871. It has faculties of Law, Medicine, Philology, and Mathematics, and an Archaeological School. Eleven Professors are attached to the first faculty, 24 to the second, 13 to the third, 16 to the fourth, and 6 to the last. All lectures are gratuitous. Their salaries vary from 3000 to 6000 fr., paid by the Government. The number of students is about 2000. The oblong court has a double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters. On the E. side is the

Chapel of S. Ivo, now a class-room, with a twisted spire in the most fantastic style of *Borromini*.

On the N. side is the University Library (*Biblioteca Alessandrina*), founded by Alexander VII., and liberally increased by Leo. XII. It contains about 200,000 vols. The Museum has a very good collection of minerals, much increased by the purchase of that of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo. XII.; an extensive series of geological specimens illustrative of Brocchio's work on the 'Suolo di Roma'; a collection of fossil organic remains from the environs of Rome; 600 specimens of ancient Roman marbles formed by Signor Belli; and a cabinet of zoology and comparative anatomy. The technical faculties have been removed to S. Pietro in Vincoli, and a handsome

building for the study of physics and chemistry has been erected in the garden of S. Lorenzo in Panisperna.

Opposite (at the corner) is the **Pal. Maccarani**, built for the Cenci family by *Giulio Romano* in 1526.

Adjoining it (entrance round the corner to the rt.) is the **Pal. Lante**, began by *Sansovino*, but altered. In the Court are a few ancient columns, and a group of *Ino* nursing *Bacchus*.

S. Eustachio, mentioned in the 8th cent., was restored and consecrated afresh by *Celestin III.* in 1196. The bells of its ancient tower were brought from *Castro*, a city demolished by *Innocent X.* in 1649 because of the murder of its bishop. Beneath the high altar is a handsome urn of red porphyry, containing the Saint's remains. Here was baptized, in 1557, the celebrated captain *Aless. Farnese*. Festa, 20 Sept.

The *Via Palombella* leads hence immediately to the Pantheon. A short distance N. of S. Eustachio is the

Pal. Giustiniani, begun by *Giov. Fontana* in 1580, and completed by *Borromini*. It is built on a portion of the site of *Nero's Baths*, and was formerly celebrated for its antiquities. The greater part of these treasures are now in the Vatican or in the *Museo Torlonia*. On the stairs are a few ancient statues. There are several reliefs in the walls round the court, belonging to the sepulchral urns, one of which represents a *Bacchanalian* procession, with Asiatic elephants, panthers, a giraffe, and a chariot drawn by lions.

On the first floor are the rooms of the *Virtuosi del Pantheon*, an artistic Congregation, which invites young artists to compete for prizes in sculpture, painting, and architecture.

Immediately N. is the **Pal. Patrizi**, with a good collection of Pictures and of *Limoges* enamel. On its N. side is the *Piazza Randanini*. Opposite stands the Church of

S. Luigi de' Francesi, erected in 1589 by *Catharine de' Medici*, from the designs of *Giacomo della Porta*.

RT. AISLE.—On the l., Monument to the French soldiers who fell at the siege of *Rome* in 1849. The Church is full of tombs of illustrious Frenchmen. In the 1st chapel rt. is the Tomb of *Card. d'Angennes* (1587). The 2nd contains some fine *Frescoes from the Life of *S. Cecilia*, by *Domenichino*. On the vault *S. Cecilia* expressing her contempt for idols, the Saint borne to heaven by Angels, and the Angel offering crowns to *S. Cecilia* and her husband *Valerian*; on the walls the saint distributing her clothes among the poor (a masterly group), and her Death, 'cold and studied.'—K. Over the altar, copy of *Raphael's S. Cecilia* at *Bologna*, by *Guido Reni*. 3rd chapel, Tomb of *Card. d'Ossat* (1604), ambassador of *Henri IV.*, with mosaic portrait. In the 4th chapel, frescoes by *G. Siciolante* and others; on the rt., Victory of *Clovis* over the *Huns*, during which the three toads on his flag were changed into lilies; on the l., Baptism of *Clovis* by *St. Remy*; over the altar, Destruction of idols. 5th chapel, Tomb of the painter *Guérin*, and of the art-historian *S. d'Agincourt*. Over the door of the Sacristy is a monument to *Card. de la Grange d'Arquian*, father-in-law of *Sobieski*, who died at the age of 105. The Assumption, at the high altar, is by *Francesco Bassano*.

LEFT AISLE.—In the chapel of *St. Matthew* are pictures of the calling and death of the Saint, and an altar-piece, by *M. Caravaggio*.

The tomb of *Pauline de Montmorin* (1st chapel l.) was erected by *Châteaubriand*, who wrote the inscription. Opposite is a monument to *Claude Lorrain*, erected by the French nation. *San Luigi* is the national Church of France, and under the protection of the French Government. High mass with music every Sun. at 10. In the Court of the house on the rt. (apply in the Sacristy) are some very interesting sculptures and a good tomb from the demolished Church of *S. Ivo*.

In the street which runs S. of this Church is the little chapel of *S. Salvatore in Thermis*, with a curious relief at a Tomb opposite the door. It represents *St. Giles*, patron Saint of the deceased, offering his Soul to God and the *Madonna* (1523). The name of the Church helps to identify the site of the

Baths of Nero and Alexander Severus. These extensive and richly decorated *Thermae* stood between the Church of *S. Eustachio* and the Pantheon. The Baths of *Nero* were erected about A.D. 60; and restored by *Alexander Severus* about A.D. 229. Considerable remains have been discovered at various times under the *Piazza di S. Luigi*, the *Pal. Giustiniani*, and the *Pal. Madama*. The only remnant now visible is the hemicycle, which exists in the stable of an inn in the *Piazza Randanini*. The two columns added to the portico of the Pantheon by *Alexander VII.* were taken from the Baths.

We next reach the *Piazza Madama*, in which is the front entrance to the

Palazzo Madama, named after *Margaret of Parma*, natural daughter of *Charles V.*, and rebuilt in 1642 by *Catharine de' Medici*, from the designs of *Marucelli*. It occupies a portion of the site covered by *Nero's Baths*, of which there remained standing in the second court, as late as 1740, an enormous arch of brickwork, and some massive walls. All this was wantonly destroyed by *Benedict XIV.*, during his additions to the Palace. In the court and on the staircase are a few statues, sarcophagi, and reliefs. Within is the Italian Senate House, a beautiful semi-circular hall, with adjoining suites of offices, and committee-rooms. On the first floor are frescoes illustrative of Roman History, by *Cesare Maccari* (1888), and there is a valuable Library. We now enter the

***PIAZZA NAVONA**, officially called *Circo Agonale*, which occupies the site and preserves the form of the Stadium built by *Domitian*, and restored by *Alexander Severus*. *Navona* is a corruption of *Agones*—the contests which are supposed to have taken place in the Arena. The official name is, however, a mis-nomer, as 'the place was not a Circus, but a Stadium; nor were the games held in a Circus ever called *Agonalia*.'—B. The Piazza is 250 yds. in length, and occupies $4\frac{1}{2}$ Eng. acres. The Stadium could accommodate 33,000 persons. Some ruins of its arches may be seen under the Church of *S. Agnese*, and some remains of the *Carceres* were discovered in 1868, near the *Pal. Braschi*, in building a subterranean gallery for the *Acqua Vergine*, as well as portions of the curve and seats at the N.E. extremity of the Piazza.

It contains three Fountains. Those at the extremities were erected by *Gregory XIII.* That to the N., restored in 1878, represents *Neptune*

struggling with a sea-monster. That to the S. is adorned with the figure of a Moor, Masks, and Tritons, by *Bernini*. The central fountain was raised by *Bernini* under Innocent X. in 1651. It forms a circular basin, 73 ft. in diameter, with a mass of rock in the centre, to which are chained four river-gods, representing the Danube, Ganges, Nile, and Rio de la Plata.

Above the whole rises an **Obelisk** of red granite, covered with hieroglyphs, and broken into five pieces. It was found in the Circus of Maxentius (Rte. 42), and is supposed to be a Roman work of the time of Domitian. The mass of artificial rock upon which it stands is about 40 ft. high, and the height of the shaft is 51 ft. During the Papal rule, the Piazza Navona was flooded every Sat. and Sun. in August, and turned into an artificial Lake for the amusement of the people.

The Church of **S. Agnese** occupies the site of a much older building, erected on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. It existed in the 8th cent., was reconsecrated in 1123, and entirely rebuilt in 1652. The interior, in the form of a Greek cross, has eight fine columns of red Cottanello marble, and is almost the only Church in Rome without pictures or painting upon its walls. In place of these are statues and reliefs by 17th cent. sculptors. On the l., St. Eustace amidst the wild beasts in the Amphitheatre; next, St. Sebastian, an antique statue altered; Martyrdom of S. Cecilia; over the high altar, Holy Family with Saints; Martyrdom of St. Emerentiana; St. Agnes, in the midst of flames; Death of St. Alexis. The monument of Innocent X., over the entrance, is by *Maini*. In a recess behind the high altar is the sepulchral chapel of Princess Mary Talbot Doria (1857). Between the 1st and 2nd chapels rt. a staircase descends to a Crypt, the altar of which is supposed to stand on the subterranean vault of the Stadium where St. Agnes was exposed. Above it is a relief of the Saint miraculously covered with hair, by *Algardi*. An inner Chapel, supposed to be the cell wherein the youthful Saint was imprisoned, has a beautiful pavement of 14th cent. mosaic.

S. of the Church stands the **Palazzo Pamfili**, erected in 1650. It was the residence of Olimpia Maidalchini Pamfili, sister-in-law of Innocent X. The roof of the gallery was painted by *Pietro da Cortona* with the adventures of Aeneas; there are also some frescoes by *Romanelli* and *G. Poussin*. Part of the Palace is occupied by the

Collegio Pamfili, founded by Innocent X., for the education of youths connected with the family, who serve at the functions held in the adjoining Church. The College has a good Library, and numbers about twelve students. Here is established the *Accademia Filarmonica*. Opposite is the Church of

S. Giacomo degli Spagnuoli, founded by an Infante of Spain in the 12th cent., restored in 1450, and richly endowed by a Canon of Seville in 1485. Alexander VI., being of Spanish descent, further embellished it, and added a new front, the Church having formerly faced the Via della Sapienza, where is now the entrance to the College. Its numerous works of art have been removed by the Spaniards. After remaining closed and out of repair for many years the Church has been bought and restored by the French Congregation of the Sacred Heart and is

now called SACRO CUORE. Over the door, Angels, l. by *Paolo Romano*, rt. by *Mino da Fiesole*. The large *Chapel on the rt. is one of the best works of *Antonio da Sangallo*; the Statue of St. James is by *Sansovino*.

From the N.W. corner of the Piazza Navona we reach the Church of

S. M. dell' Anima, so called from a marble group of the Virgin and two figures, representing souls, over the doorway. It was begun in 1400, and completed by *Giuliano da Sangallo*. The fine interior is supported on massive pilasters. Over the entrance, copy of a window by *Guillaume Marsillac*, introducing the two souls.

On the rt. of the entrance is the Tomb of Card. Andrew of Austria (1600); on the l., Tomb of Card. Enckenworth (1584). Over the 1st altar rt., S. Benno, by *Saraceni*. The Saint was Bishop of Meissen, and had thrown the keys of his Cathedral into the Elbe, to prevent the excommunicated Emp. Henry IV. from entering. He now receives them from a fisherman, who had found them inside a fish. To the rt. is a tomb of 1518, with good arabesques. 2nd, Holy Family, by *Gimignani*. To the l., Tomb of Card. Johann Slusius (1687). 4th, altered copy of Michel Angelo's Pietà, by *Nanni di Baccio Bigio*. The handsome monument of Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*. Upon the urn lies the statue of this semi-barbarian pontiff; above is a relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the relief represents the entrance of the Pope into Rome. Opposite is the tomb of the Duke of Cleves (1575). Modern paintings of (rt.) Charlemagne and St. Boniface, (l.) Henry of Bavaria and Leo IX.

Over the high altar, *Holy Family with SS. James and Mark, by *Giulio Romano*, fine but much injured. On the l. by the door leading to the Sacristy is the Tomb of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican (1661). In the passage is a relief belonging to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. In the Court beyond, leading to S. M. della Pace, are some interesting fragments of sculpture. 1st chapel l., Martyrdom of St. Lambert, by *Saraceni*.

S. M. dell' Anima is the national Church of the German Austrians, for whom a large hospital (*Xenodochium*) is attached. Excellent music every Sunday at 11, sung by a choir of boys from the adjacent *Scuola Gregoriana*. Good Organ, built in Germany.

At the corner of the street, S. of the Church, is the mediaeval **Torre Mellini**, marking the site of a Mansion which belonged to that once powerful family. Opposite S. M. dell' Anima is **S. Niccola dei Lorenesi**, the national Church of the Alsatians, rebuilt in 1636 with blocks of travertine found among the ruins of the Stadium.

Behind S. M. dell' Anima is the Church of

S. Maria della Pace, built by Sixtus IV. in 1487, to commemorate the Peace of Christendom, after it had been threatened by the Turks in 1480. The Church occupies the site of *S. Andrea de Aquarenariis*, so called from the water carriers who plied their trade in the vicinity. It was designed by *Baccio Pontelli*, and restored by Alexander VII. from the designs of *Pietro da Cortona*, who added the semicircular portico. It now belongs to the Seminario Romano. The interior

consists of a short nave followed by an octagonal domed transept, with chapels. Over the Chigi chapel (1st rt.) are the celebrated **SIBYLS* by *Raphael*, painted in 1514—the Cumæan, Persian, Phrygian, and Tiburtine. They are universally 'classed among the most perfect works of Raphael's maturer pencil combining grandeur and grace,' though so much restored that 'little remains of the original but the composition.' (Best light, from 10 to 11.) The figures of Joshua, David, Daniel, and Jonah in the lunette above are by *Timoteo Viti*. Outside the 2nd chapel are some overlaid reliefs, rich in arabesque designs, by *Simone Mosca*; by him also, in his best style, are the two *monuments of the Cesi family. The high altar has a miracle-working Madonna, famous for her jewels, and some graceful children on the vault, painted by *Albani* when young. To the rt., Baptism of Christ, by *Sermoneta*; in the opposite Chapel fine gilded marble sculptures (1490). Over the next altar Adoration of the Shepherds, by *Sermoneta*, 'a pleasing picture.'

1st chapel l., fresco by *Baldassare Peruzzi*, discovered under a modern painting, 'showing the influence of Sodoma.'—*M.* It represents Card. Ponzetti kneeling before the Virgin and Child, with SS. Bridget and Catharine (1516). Above are Old Testament scenes, by the same painter. At the side, family *Monuments of 1509 and 1505.

Turning to the rt. from the portico, a doorway on the rt. leads to the

**MONASTERY COURT*, with a double tier of arcades, built by *Bramante* in 1494. (Entrance also through the Sacristy.) On the E. side is the Tomb of Bp. Bocciaio of Modena (1497).

Opposite, standing back in the little *Piazza di Montevecchio*, is a house of good early cinque-cento design. It consists of a rustic basement with three round-headed entrances and two upper stories with Ionic and Corinthian pilasters. To the l. is another house in good Tuscan style.

ROUTE 18.

From the Piazza Navona to the Ponte S. Angelo, by S. Apollinare, the Palazzo Altemps, S. Agostino, and S. Salvatore in Lauro.

[For plan of this Route, see p. 190.]

[Omn. p. [28], 22.]

Standing back on the rt., immediately N. of the Piazza Navona, is the Church of

S. Apollinare, supposed to stand on the site of a temple of Apollo, converted into a Christian Church by St. Sylvester. It was entirely

rebuilt by Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect *Fuga* at his own expense in 1750. In the vestibule on the l. is a 16th cent. painting of the Umbrian School, representing the Madonna with SS. Paul and Peter. Beneath the Church, which is celebrated for its sacred relics, is an extensive Crypt, with several plain tombs of martyrs. S. Apollinare belongs to the *Seminario Romano*, founded by Pius IV. in 1560 as a Theological College for the diocese, and now one of the most important in Rome.

[Close to this Church was the *Statio Rationis Marmorum*, or central office for the regulation of imported marbles. In classical and even in mediaeval times, all the principal stonecutters of the Campus Martius had their shops in the vicinity.]

Opposite is the *Palazzo Altemps*, built in 1580. The porticoes surrounding the court, by *Baldassare Peruzzi*, are handsome. Crossing the court, a staircase on the rt. ascends to a richly ornamented Chapel, in which is preserved the body of Pope S. Aniceto, martyred in 168. On the l. wall are five small birds, very cleverly formed of inlaid marble. Festa, 17 Apr. A few yds. S., at the corner of a Piazzetta, is the *Torre Sanguigna*, so named from the family to which it belonged.

E. of S. Apollinare stands the Church of

S. AGOSTINO, rebuilt in 1484 on the site of a small 13th cent. structure by Card. Guillaume d'Estouteville, ambassador of France, from the designs of the Florentine architect *Baccio Pontelli*. The whole building was remodelled by *Vanvitelli* in 1740, and more recently in a very tasteless style. The elegant simple front (1483) which remains untouched is of travertine taken from the Colosseum: the cupola (1480) was the first constructed in Rome. The interior retains its original pointed roof over nave, choir, and transepts. Three tiers on each side are painted with Prophets, the modern subjects above being scriptural histories, and subjects relative to St. Augustine and his mother St. Monica. On the third pilaster l. is a *Fresco of Isaiah and two angels holding a tablet. 'Raphael painted it (probably in 1512) for John Goritz (whose name is on the tablet), a native of Luxembourg and apostolic protonotary at the Holy See. It shows the influence of Michel Angelo's works in the Sistine Chapel.'—*K.* It was so much restored by *Daniele da Volterra* that little of the original remains.

The fine *Madonna and Child in marble on the entrance wall is by *Jacopo da Sansovino*. It is held in great veneration, and the entire wall beside it is covered with offerings. 'Colossal, recalling Michel Angelo in massive figure, pose of hands, and drapery.'—*P.*

Rt. aisle.—1st Chapel, St. Catharine, between SS. Stephen and Laurence, by *Venusti*.—2nd, Copy by *Nucci* of Raphael's Madonna della Rosa, so called from the wreaths of roses held by the angels above (original lost).—4th, Delivery of the Keys to Peter, in white marble, by *Cotignola*. Beyond the 5th, Tomb of Panvinius the antiquary (1568). In the passage leading to the Sacristy are two good Tombs (1500). Beyond the door, Tomb of Card. Noris (1704).

Rt. transept.—St. Augustine, between SS. John Bapt. and Paul the Hermit, by *Guercino*. *High altar*: over it, Virgin and Child, a Greek painting brought from Constantinople.

Left transept: In the Chapel to the l. of the high altar are the remains of St. Monica, mother of Augustine, in an urn of *verde antico*. In a niche on the l. is her tomb, by *Isaia da Pisa*. Further l., St. Thomas of Villanueva, three groups by *Ercole Ferrata*. **Left aisle:** 4th Chapel, S. Apollonia, by *Muziano*.—2nd, Virgin and Child with St. Anne, by *Andrea da Sansovino* (1512), 'not very good.'—P.

[The Convent to the rt. of the Church, now the *Marine Office*, contains the *Biblioteca Angelica*, so called from Card. Angelo Rocca, who founded it in 1605. It comprises 150,000 printed books, 6000 pamphlets, and 2950 MSS. There are many valuable works from the collections of Holstenius, presented by Carl. Barberini and Card. Noris; besides several cinque-cento editions, inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th cent., a Dante of the 14th cent. with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the 'Serenissimus Princeps,' which was afterwards altered to suit the dedication to Charles II. Here also are several very interesting tombs belonging to S. Agostino. Two of them have Greek epitaphs.]

Issuing from the side door in the left aisle, within which are some sculptures of Latin Fathers and other subjects, and turning to the rt., we reach, in the *Via dell' Orso*, the Church of

S. Antonio dei Portoghesi, originally dedicated to St. Anthony the Abbot, but rebuilt in 1695 by the Portuguese nation in honour of St. Anthony of Padua. Juana of Lisbon annexed to it a richly endowed Hospice in 1417. The whole Church is gaudily decorated with coloured marbles and Sicilian jasper, and contains numerous tombs of Portuguese who have died at Rome. At the 2nd altar l. are two columns of *fiore di persico*—the only ones in Rome, except two which were found in 1893 behind the apse of S. Martino ai Monti, among the remains of the House of Equitius.

A few yards W. of the Church rises the **Torre della Scimia**, erected about 1450. 'At one angle of the tower is a shrine of the Virgin with a lamp. Three or four centuries ago the adjoining palace was inhabited by a nobleman who had an only son and a large pet monkey. One day the monkey caught the infant up, and clambered to this lofty turret, and sat there with him in his arms, grinning and chattering like the devil himself. The father was in despair, but was afraid to pursue the monkey lest he should fling the child from the height of the tower, and make his escape. At last he vowed that if the boy were safely restored to him he would build a shrine at the summit of the tower, and cause it to be kept as a sacred place for ever. By-and-by the monkey came down and deposited the child on the ground; the father fulfilled his vow, built the shrine, and made it obligatory on all future possessors of the palace to keep the lamp burning before it. Centuries have passed; the property has changed hands, but still there is the shrine on the giddy top of the tower far aloft over the street, on the very spot where the monkey sat, and there burns the lamp in memory of the father's vow.'—N. Hawthorne.

The *Via dell' Orso* now leads W. to the new embankment of the Tiber. In the *Via di Monte Brianzo*, nearly at the corner of the *Via dell'*

Orso, is the *Albergo dell' Orso*, an old house which once had Montaigne for a lodger.

Turning l. into the *Via del Soldato* we reach the little *Piazza Fiammetta*. On the l. is the *Pal. Attems* (see above); on the rt. the *Pal. Sacripante*, built by *Bart. Ammanati*. Further on, at No. 7, in the *Via Maschera d' Oro*, is the Fable of Niobe over the front, painted in chiaroscuro by *Polidoro da Caravaggio*. On the l. in a by-street is the little Church of **S. Salvatore in Primitivo**, united with that of *S. Trifone*, and belonging to a Confraternity.

We now reach the **Pal. Lancellotti**, begun by *Fr. da Volterra* under Sixtus V., and finished by *C. Maderno*. The doorway was added by *Domenichino*. It was formerly celebrated for its ancient sculptures, the best of which have gone to the Vatican. In the private room of the Prince, only shown by special permission, is the celebrated **Discololus*, found on the Esquiline in 1781. This noble statue is supposed to be a copy of the famous one in bronze by *Myron*, and is one of the finest in Rome. There is another, inferior, copy in the Vatican. At the corner on the rt. is the ancient Church of **S. Simone Profeta**, rebuilt in 1610.

Returning into the *Via dei Coronari*, a little further W. is

S. Salvatore in Lauro, founded by Card. Latino Orsini in 1450 for the Canons of S. Giorgio in Alga, on the site of the laurel-grove which stood near the Portico of Europa. Upon the suppression of this body in 1669, it was bought by the Confraternity of the Marchegiani, who dedicated it to the Madonna di Loreto, and established here a College for twelve boys from the March of Ancona.

At the 3rd altar rt. is a Nativity, the first work of *Pietro da Cortona*. Left transept, copy of a very ancient Crucifix at Sirolo near Ancona. 2nd left, Madonna delle Grazie, said to have been painted in 1494. This Church is full of memorials of Loreto and its neighbourhood, and over the W. front is a huge tasteless relief, representing the transport by angels of the Holy House.

The adjoining College has a handsome Cloister, from which opens on the rt. a room with some good mediaeval monuments that stood formerly in the Church. Among them is that raised by the Canons of S. Giorgio (instituted by Ant. Cornaro of Venice) to their patron Eugenius IV., with his recumbent statue by *Isaia da Pisa* (1440), and an inscription relative to the part he took in the Councils of Basle and Florence. In a smaller court beyond the cloister is a monumental doorway to an oratory, erected to Card. Latino Orsini, with his portrait-bust. Facing it is a similar doorway, and above the entrance a relief of St. Peter's deliverance from prison.

On the N. side of the Piazza is a **School of Choristers**, under the charge of the *Frères des Écoles Chrétiennes*, an admirable Brotherhood of laymen who devote themselves to education. The boys sing on high festivals at St. Peter's, St. John Lateran, and other churches.

On the river bank N. of S. Salvatore, 175 yds. above the Ponte S. Angelo, were discovered in 1891 the remains of a Pier, at which marbles were landed for the adornment of buildings in the Campus Martius. It dated probably from the time of Augustus, and was intended to relieve the traffic at the Marmorata (p. 397). 'The Pier was about 28 yds.

long, and is of exceptional interest from its form and elaborate construction. From it a well-paved road led to the *Statio Rationis Mar-morum*.—*M.*

S. of this Church, on rising ground above the narrow *Vicolo della Vetrina*, is the Oratory of **SS. Simone e Giuda** (Festa, 28 Oct.), annexed to the

Pal. Gabrielli, which is entered from the other side, in the *Via di Panico*. It was built about 1400, on the top of an artificial mound called *Monte Giordano*, because Prince Giordano Orsini had a house there. One of his successors erected the Palace, which has a round tower and a copious fountain, supplied from the *Acqua Paola*. The mound is said to be caused by the ruins of the *Amphitheatre of Statilius Taurus* (a.c. 29), the first erected in stone.

The *Via di Panico* leads hence to the river, passing on the rt. the end of the *Via dei Coronari*, where on the l. (No. 142) is a house which belonged to Raphael, in which he may have lived for a time. By his will 1000 golden scudi derived from its rent or sale were to be expended in Masses for his soul at the Chapel in the Pantheon where his ashes repose. Raphael died in a house, since destroyed, near the *Piazza of St. Peter's*. We now reach the

Ponte S. Angelo, the ancient *PONS AELIUS*, so called from the family name of the Emp. Hadrian, by whom it was built. This noble bridge is ancient, with the exception of some stone-work casing the parapets, and the connection of its extremities with the Tiber Embankment. Originally, however, it had three other arches, which led straight to the entrance of the Mausoleum. Medals of Hadrian represent the bridge with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating that it was erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted that the pressure of the crowd during the Jubilee of 1450 caused 200 people to be suffocated or crushed to death. In consequence of this accident, the booths were removed and the bridge restored to its original form. Nicholas V. built the twin circular Chapels of *S. M. Maddalena* and *SS. Innocenti* to commemorate the above catastrophe, which were demolished in 1530 by Clement VII., who erected on their site the statues of St. Peter and St. Paul. In front of them took place, in 1599, the execution of the Cenci parricides. In 1668 Clement IX. added the present parapet, and the 10 attitudinizing angels which stand upon the piers. The *Castello di S. Angelo*, on the other side of the bridge, is described in Rte. 29.

About 200 yds. lower down the river, beyond the new cast-iron bridge, stood the *Pons Triumphalis*, or *Vaticanus*; it was the longest of all the bridges, and is supposed to have been built by Nero. It led from the *Campus Martius* to the *Via Triumphalis*, which rose over *Monte Mario*. From a passage in *Prudentius* it would appear to have been entire in the early part of the 5th cent. Some portions of its piers are still visible, when the river is low.

ROUTE 19.

From the *Piazza degli Apóstoli* to the *Quirinal*, by the *Palazzo Colonna*, the *Torre delle Milizie*, *S. Silvestro al Quirinale*, and the *Casino Rospigliosi*.

[For plan of this Route, see p. 20.]

Near the S. end of the *Piazza degli Apostoli* is the entrance to the **Palazzo Colonna**, begun by Pope Martin V. (Colonna) early in the 15th century, and completed in the 17th and 18th. Martin V. lived here, close to the great Colonna fortress, as being safer than the Vatican. Five rooms on the ground-floor contain frescoes by *Tempesta* (marine subjects), *Pomarancio*, and *Gaspar Poussin*. On the first floor is the

***GALLERIA COLONNA** (Adm., p. 134). Entrance from No. 17 *Viadella Pilotta*, which divides the Palace from the Gardens (see below). At the top of the stairs the visitor rings (Adm., 1 lira, catalogue, 1 lira).

Room I.—Antique figure of girl playing with astragali, in white marble. 1 *Giorgione*: *Giacomo Sciarra Colonna*.—4 *Agostino Caracci*: *Cardinal Pompeo Colonna*.—6 *Tintoretto*: Four portrait heads, adorning the Holy Spirit.—8 *Hieronymus Bosch*: *Temptation of St. Anthony*.—9 *Bronzino*: *Venus and Cupid*.—11 *School of Ghirlandajo*: *Peace between the Romans and Sabines*.—12 *Bonifazio Veronese* (not Titian): **Holy Family*.—13 *P. Novelli*: **Isabella Colonna and her Child*.—14 *School of Ghirlandajo*: *Rape of the Sabines*.—15 *Palma Vecchio*: **St. Peter presenting a donor to the Madonna and Child*.—16 *Tintoretto*: *Narcissus with a fine landscape*.—19 *Cagliari*: *Stephen Colonna*.—20 *Moroni*: *Portrait*.—21 *Scipio Pulzone* (of Gaeta): *Marcantonio II. Colonna* (conqueror at Lepanto).—22 *Pietro Novelli*: **Marcantonio III. Colonna*.—23 *Muziano*: *Vittoria Colonna*.—24 *Lev. Lotto*: *Card. Pompeo Colonna*.



PLAN OF THE PICTURE GALLERY
AT THE PAL. COLONNA.

II.—**Great Hall**, one of the finest in Rome, 150 ft. long. Under the window on the l., relief of Selene in her chariot. Rt. wall, 38 *Scipione Gaetano*: Portraits of the Colonna family.—36 *Guercino*: Martyrdom of S. Emerenziana.—35 *Vandyck* (School of): Carlo Colonna, Duca de' Marsi, on horseback.—34 *C. Allori*: Descent into Hades.—Venetian mirror, painted with wreaths of flowers, by *Mario dei Fiori*, and Cupids, by *Carlo Maratta*. On the table are some antique bronzes, and a small bronze statue of a faun, by *Sansovino*.—49 *Sustermans*: *Federigo Colonna.—46 *Rubens*: *Assumption, in his best and most careful manner.—Colossal head of Minerva.—39 *Niccolò da Foligno*: Madonna liberating a child from a demon.—81 *Poussin*: Shepherdesses.—90 *Tintoretto*: Double Portrait. On the steps is a cannon ball fired during the bombardment of 1849. On the ceiling, the Battle of Lepanto, 8 Oct., 1571, in which Marcantonio Colonna specially distinguished himself.

III.—54, 55, 56, 68, 69, 76, 77, 84, 85, 87, 88, 89 *Water-colour landscapes, by *Gaspar Poussin*. Under the first window, Roman relief of numerous small figures. Cabinet, with reliefs in ivory of Michel Angelo's Last Judgment, and other subjects, by *Fr. and Dom. Steinhart* (34 years' labour).—62 *Nicholas Poussin*: Apollo and Daphne.

IV.—99 *Bonifazio Veronese*: Holy Family, with SS. Anne and Jerome (by *P. Bordone, M.*).—90 *Paolo Veronese*: *Male portrait dressed in green.—118 *Holbein* (?): Lorenzo Colonna, brother to Martin V.—119 *Bassano*: Body of Christ with two angels.—116 *Paris Bordone*: *Holy Family, with SS. Mary Magd., Jerome, and Sebastian.—115 *An. Caracci*: Greedy Bean-eater.—114 *Puligo*: Virgin and Children, with angels.—112 *Spagna*: *St. Jerome in the Desert.—111 *Albani*: Rape of Europa.—109 *Girolamo da Treviso*: *Poggio Bracciolini, the Florentine historian.—107 *Titian* (?): Onofrio Panvinio, the celebrated antiquary, as an Austin friar.—106 *Bronzino*: Holy Family.—104 *Giov. Bellini*: Head of St. Bernard. On the ceiling, Apotheosis of Martin V., by *Luti and Pompeo Battoni*.

V.—**Throne room** with a handsome old carpet. In the Roman palaces of the nobility it is customary to set apart a room for the reception of the Pope. The reversed chair in the centre of the room is reserved exclusively for His Holiness.

VI.—121 *Innocenzo da Imola*: Holy Family, with St. Francis.—120 *Dutch School*: *Two pictures of the Virgin, surrounded by small medallions of her Seven Joys and Sorrows.—122 *Parmigianino*: Holy Family.—127 *Albani*: Two Landscapes with groups of figures.—130 *Stefano da Zevio*, att. to *Gentile da Fabriano*: Madonna surrounded by angels.—131 *Catena*: Holy Family, with St. Francis.—132 *Giulio Romano*: *Madonna and Children, an early work.—134 *Jacopo degli Avanzi* of Bologna: Crucifixion (signed), one of the only two known pictures by this artist.—135 *Giov. Santi* (father of Raphael): Portrait of a Boy in a red cap.—136 *Bugiardini*: Virgin and Child.—138 *Luini*: Virgin and Children, with St. Elizabeth, a charming work, much repainted.—140 *School of Botticelli*: Virgin and Child.—141 *Luca Longhi*: Virgin and Children, with a monk. In two of the private rooms are some Tapestries, seldom shown.

Ascending the Via Nazionale, in front is the *Teatro Nazionale*,

behind which rise the Colonna Gardens. Following the tramway, we pass on the rt. the mediaeval **Torre delle Milizie**, a lofty brick tower, long called the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. It is generally attributed to Pandolfo della Suburra, senator in 1210. In the second half of that cent. it belonged to the Annibaldi family, and thence passed into the hands of the Gaetani.

The Church of **S. Catarina** (1565-1640), attached to an extensive convent of Dominican nuns, is only remarkable for the rarity and variety of its coloured marbles. Every altar is lavishly decorated with the choicest kinds of *breccia*, jasper, and (so-called) alabaster. Festa, 30 April.

Opposite this Church is the *Pal. Antonelli*. On the rt. of the court may be seen a fine *Archway, supposed to be the **Porta Fontinalis**, though it appears very small for so important a Gate. Near this spot in 1885 were discovered a number of fluted tufa columns, probably belonging to a corridor which led to the Campus Martius (B.C. 193), together with the statues of an athlete and bearded gladiator, now in the Museo delle Terme (Rte. 21). In the middle of the street, facing the house, is an interesting fragment of the Servian Wall.

Higher up to the rt. stands the Dominican Church of

SS. Domenico e Sisto (1611), formerly attached to a Nunnery, whose buildings are now used for the Court of Accounts. The pretentious front is approached by a double flight of steps. The interior is highly decorated with stucco and costly marbles. At the 1st altar rt. are two handsome columns of Sicilian jasper, almost the only ones in Rome which are entire. The 2nd altar has a fine copy of Titian's St. Peter Martyr, by a Siennese painter. To the l., conspicuous by its charming Garden raised above the street, stands the

Villa Aldobrandini, rebuilt by *Carlo Lombardo* for Prince Borghese. In its Coffee House was the celebrated fresco of the *Nozze Aldobrandine*, now in the Vatican Library. The street between the Church and the Villa leads to *S. Agata in Suburra* (Rte. 21), and *S. Lorenzo in Panisperna* (Rte. 14).

We now turn l. into the Via del Quirinale, and pass on the l. a doorway, from which a double flight of stairs leads up to the Church of

S. Silvestro al Quirinale, formerly Theatine, now belonging to the Mission Priests of St. Vincent de Paul. The Church is entered at the corner of the l. transept, the cupola of which is remarkable for its four circular paintings on the pendentives by *Domenichino*. They represent Judith showing the Head of Holofernes, David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, and Esther in a swoon before Ahasuerus. The Assumption over the altar by *Scipione Gaetano* is painted on slate. Facing the entrance door is the Tomb of Card. Guido Bentivoglio (1644), historian of the war in Flanders. The Martyrdom of St. Stephen in the 1st chapel l. was painted by *Cav. d'Arpino*, and the landscape on the walls by *Polidoro da Caravaggio* and *Maturino*. They introduce the Marriage of St. Catherine and the Noli me tangere. Very interesting pavement of enamelled tiles. Nearly opposite is the Tomb of Prospero Farinacci, the celebrated lawyer (1618) who defended Beatrice Cenci. In the rt.

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transept, portraits of the Theatine Saints, Gaetano and Andrea Avellini, by *Barbalunga*. Good ceiling. The main entrance and its adjacent chapels were destroyed during the prolongation of the street. In this Church the Sacred College used to assemble before going in procession to the Quirinal to elect a new Pope.

At No. 15, a little further up the street, is the entrance to the

***Colonna Gardens** (50 c.). They extend along the western slope of the Quirinal, and consist of a series of terraces rising to the summit, well planted in avenues of box and ilexes. There are considerable ruins of a double staircase and massive brick walls belonging to the **Temple of the Sun**, built by Aurelian after the Palmyrene war. At the end of the terrace are two portions of a gigantic frieze and entablature in white marble, one measuring 1490 cubic ft. and weighing upwards of 100 tons. In point of size they are the most stupendous fragments of marble in Rome. Their style and exaggerated ornamentation would certainly refer them to a period when art was in a state of decay. There is a fine view from the terrace. In lowering the *Piazza del Quirinale* in 1864-65, part of the massive foundations of the Temple were discovered, composed of broken lava and Pozzolana cement, and covering a fine fragment of the Servian wall. The best-preserved portion is to be seen over the modern washing-troughs in the Gardens.

On the rt. of the Terrace, as we look towards the city, are the remains of the vast staircases, which afforded a direct communication between this part of the Quirinal and the field of Agrippa in the Campus Martius, at the foot of the hill. The extensive vaults under the staircases, which were employed as cellars for wine sold to the people, are now used as store rooms for the gardener's tools.

Opposite the Colonna Gardens rose the immense **Baths of Constantine**, extending over the ground now covered by the Consulta, the Pal. Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Pal. Rospigliosi, were restored by Petronius Perpenna, a praefect of the city, in the 4th cent. Considerable remains of them existed until the 16th cent., when they were removed by Paul V. to build the Pal. Rospigliosi. Opposite is the

PALAZZO ROSPIGLIOSI, now **PALLAVICINI**, built 1603, by Card. Scipio Borghese, on the site of the **Thermae of Constantine**. It afterwards belonged to Card. Guido Bentivoglio, and was purchased from him by Card. Mazarin.

The **Casino** (Adm., p. [34]), consists of three halls on the garden floor. Outside are some reliefs from ancient sarcophagi. At the entrance, most unfortunately buried in the partition wall, are two fine columns of *rosso antico*, and four of *breccia corallina*. On the ceiling is a celebrated *Fresco by *Guido Reni*—Aurora scattering flowers before the chariot of the sun, drawn by four piebald horses; seven female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. On the frieze, Triumph of Fauna and Cupid, by *Tempesta*, and landscapes by *Paul Bril*. By the door is a

Statue of Athena, with a Nereid and an owl. On the wall, Male Portrait by *Vandyck*.

ROOM ON THE RIGHT.—36 *Juno, Venus, and Cupid, by *Lor. Lotto*. 43 Fall of Adam, by *Domenichino*. 52 Holy Family, by *Luca Signorelli*. 55 Death of Samson, by *Lodovico Caracci*. In the centre a bronze horse from the Baths of Constantine.

ROOM ON THE LEFT.—60, 67, 68, 69, 73, 74, 75, 94, 95, 96, 102, 103, 104, Thirteen pictures of the Saviour and Apostles, by *Rubens* (Copies—originals at Madrid). 100 Andromeda, by *Guido Reni*. 99 Portrait of himself, by *Poussin* (Copy—original at the Louvre). 61 Christ bearing the Cross, by *Daniele da Volterra*. In the corner, bronze bust of Sept. Severus. 70 Triumph of David, by *Domenichino*.

In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths of Constantine. The private apartments of the palace contain several good paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at Liternum; they are only shown by special permission.

In the centre of the *Piazza di Monte Cavallo* (so called from the Horses mentioned below) stands an **Obelisk** of red granite, erected in 1786, without hieroglyphics, and broken into several pieces. It formerly stood in front of the Mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 ft. At the sides are the celebrated ***Horse Tamers**—colossal marble statues of two youths, each leading a restive horse; they are Roman copies of a very fine bronze group of the 5th cent. B.C. Possibly the originals stood in front of the *Porticus Metelli* (p. 245). The names of Pheidias and Praxiteles on the pedestals were renewed and interchanged in 1539, but there is no reason to doubt that the one is copied from a late work by Pheidias, and the other from one by the elder Praxiteles. These noble statues once stood in the **Thermae of Constantine**, probably flanking the entrance to the Baths. The **Fountain**, placed here by Pius VII., is a simple but pretty jet, flowing from a basin of grey Oriental granite, 25 ft. in diameter, found in the Forum.

N. of the Pal. Rospigliosi is the **Palazzo della Consulta**, built in 1730. It was formerly the seat of the Supreme Court of the Papal States, and is now the residence of the Minister of Foreign Affairs.

S.W. of the Piazza is the **Palazzo della Dataria**, built in 1615 by Paul V. as a residence for the *Cardinale Pro-Datario*, who administered the patronage of the Holy See, decided questions of ecclesiastical precedence, and granted dispensations of marriage. It still belongs to the Vatican. In lowering the ascent to the Quirinal by the Via della Dataria in 1866, a very interesting fragment was discovered of the **Tomb of the Sempronii** (1st cent. B.C.). It lies at a considerable depth below the surface, covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably to the Baths of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive front of rectangular blocks of travertine, in finely fitted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and

an inscription. It marked the limits of the Servian Wall on the W. declivity of the Quirinal Hill and the position of the *Porta Sanqualis*, which led into the Republican city from the Campus Martius. It is situated within the palace of the royal household, on the rt. of the *Salita della Dataria*, and can be examined by applying to the Ministero della Casa Reale. A short descent leads hence by the American College to the Corso.

On the N. side of the Piazza stands the

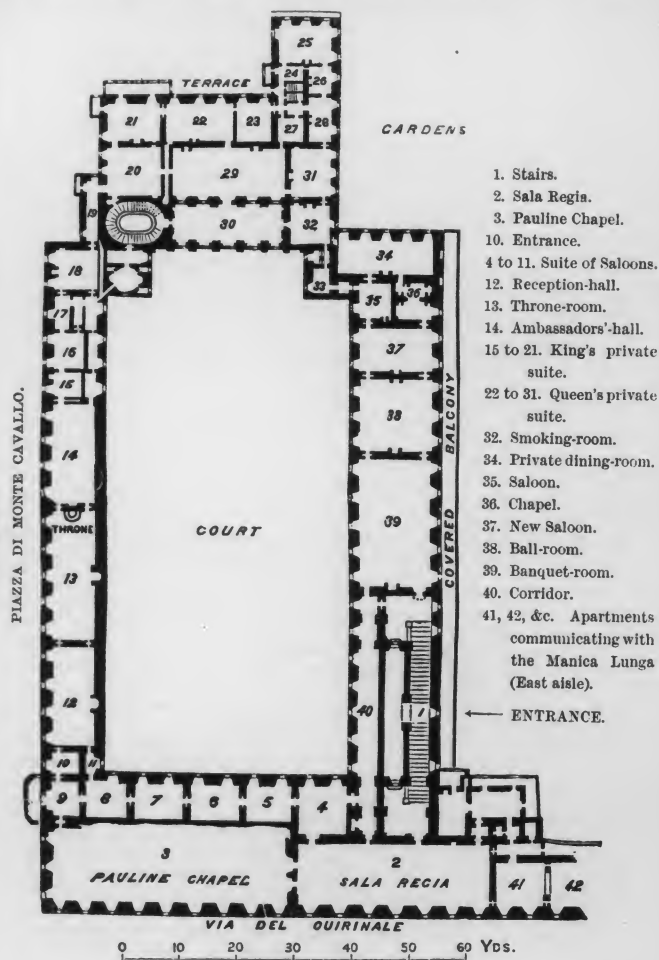
PALAZZO REGIO, better known historically as the **Pal. Apostolico al Quirinale**, and supposed to occupy the site of the Temple of Mars Quirinus and of the Capitolium Vetus. Several inscriptions belonging to the latter were discovered in 1626, under Urban VIII., in laying out the gardens.

This Pontifical palace has become the residence of the King of Italy since 1870. Paul III. was the first Pope who retired to this spot during the summer months, inhabiting a Benedictine Monastery which then occupied the summit of the hill, and which he afterwards exchanged with the monks for *S. Calisto* (p. 266). It was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII., from the designs of *D. Fontana*, enlarged by Paul V. and Innocent X., and completed under Clement XII. by *Bernini*. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and was inhabited by his successors during a part of every summer, until Nov. 1848, when Pius IX. left it for Gaeta, and never occupied it again. It was the seat of the Conclaves for the election of popes for many years; the new Pontiff's name was announced to the people from the balcony over the principal entrance. Gregory XVI. and Pius IX. did much to embellish this palace, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. Since the change of government the Palace has been entirely refurnished and modified in accordance with the requirements of a modern royal residence. Adm. daily, in the absence of the King and Queen; but the visitor cannot depend upon being allowed to see the whole.

On the landing of the **great stairs** (see Plan No. 1) is a remarkable *Fresco of Christ surrounded by Angels, which formed part of an Ascension, painted in 1472 by *Melozzo da Forlì* in the tribune of SS. Apostoli, and removed hither in 1711. Other fragments are in the sacristy of St. Peter's. 'One of the most grand and daring feats of foreshortening that art has bequeathed.'—*K.* At the top of the staircase is the **Sala Regia** (2), a grand hall 150 ft. long, built by Paul V. The ceiling is richly decorated but heavy. The escutcheons of a hundred cities of Italy are painted round the frieze, under the frescoes.

On the E. wall is a large picture, painted by *Delfino* in 1672, representing in characteristic costumes and on horseback the two wives of Carlo Emanuele, Francesca di Valois and Maria Giovanna Battista, Duchess of Savoy, who was regent during the minority of Victor Amadeus II. At the W. extremity is the

Pauline Chapel (3), with a relief by *Landini*, representing the Saviour washing the Apostles' feet. Here the Cardinals used to assemble in conclave for the election of a new Pope. It is divided by a screen with eight short columns of *porta santa*, on the left of which is a large



1. Stairs.
 2. Sala Regia.
 3. Pauline Chapel.
 10. Entrance.
 - 4 to 11. Suite of Saloons.
 12. Reception-hall.
 13. Throne-room.
 14. Ambassadors' hall.
 - 15 to 21. King's private suite.
 - 22 to 31. Queen's private suite.
 32. Smoking-room.
 34. Private dining-room.
 35. Saloon.
 36. Chapel.
 37. New Saloon.
 38. Ball-room.
 39. Banquet-room.
 40. Corridor.
 - 41, 42, &c. Apartments communicating with the Manica Lunga (East aisle).
- ← ENTRANCE.

PLAN OF THE QUIRINAL PALACE.

dying saint by *Pierre Legros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble.

Passing the little Church of *S. Anna*, to which is attached the *Belgian College*, we reach the Church of

S. Carlo alle Quattro Fontane (1640), so called from the four fountains with statues of river gods at the corners of four cross roads. It belongs to the Trinitarians, whose red and blue cross may be seen high up over the doorway. The services here are performed with singular reverence and devotion. The united Church and Convent are said to occupy precisely the same area as one of the four piers which support the dome of *St. Peter's*. Close to this spot was the house of *Flavius Sabinus*, brother of *Vespasian*, where *Domitian* was born.—*L.*

Crossing the *Via Quattro Fontane*, on the rt. is the

Palazzo Albani, built for *Card. Massimi* by *Dom. Fontana*, purchased by *Queen Cristina* of Spain, who restored it handsomely. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, *Card. Albani*, Secretary of State under *Pius VIII.* In a room upstairs is a floor of *opus sectile marmoreum* removed from the basilica of *Junius Bassus*, on the Esquiline, forming a pair with one in the Museum of the Capitol; and in a room on the ground-floor to the rt. is a similar fragment, representing an Emperor driving a biga. In one of the smaller courts (entered from 22 *Via Quattro Fontane*) is an interesting relief, built into the wall, with an inscription to a certain *Pompeius Atimetus*, head of one of the Roman legions in the time of *Trajan*, with good representations of the insignia of the chief of the cohort, of the phalera or breastplate of his rank, and two fowls of the auspices (*pulli*) feeding below.

On the opposite side of the street is the little Church of *S. Dionigi* (1619) belonging to a Sisterhood engaged in education. *Festa*, Oct. 9.

Returning to the cross-roads, and descending the *Via delle Quattro Fontane*, on the rt. is the

**PALAZZO BARBERINI*, begun by *Urban VIII.* from the designs of *Carlo Maderno*, and finished by *Bernini* in 1640. It is one of the largest palaces in Rome, and has a remarkable winding staircase. In the garden is a statue of *Thorvaldsen*, designed by the sculptor himself, to indicate the site of his studio, and executed by *E. Wolff*. At the foot of the stairs, at the l. end of the corridor, is a *relief from a Greek tomb; the relief of the **Lion* on the landing-place of the first floor was found near *Tivoli*.

The *Picture Gallery* is on the ground-floor on the rt. of the garden, from the entrance. *Adm.*, p. [94].

Room I.—8 *Pomaranco*: Adam and Eve driven from Paradise.—10 *Pomaranco*: *Magdalen*.—11 *Coreggio*: Studies for the convent of *Parma*.

Room II.—37 *Domenichino*: Adam and Eve.—45 *Guido Reni*: Infant sleeping.—48, 49, 51 *Poussin*: Landscapes.—52 *Spanish School*: *Anna Colonna*.—64 *Raphael Mengs*: Portrait of his daughter.—65 *Guido Reni*: *St. Andreas Corsini*.

Room III.—71 *Innocenzo da Imola*: Marriage of *St. Catherine*.—

72 *Francia*: Virgin and Child, with *St. John* and *St. Jerome*.—73 *Claude Lorraine*: Lake of Albano.—76 *Palma Vecchio*: 'La Schiava'—a portrait ('probably an imitation by *Pietro Vecchio* in the 17th century'.—*Morelli*).—79 *Albert Dürer*: *Christ disputing with the Doctors; painted in Venice.—83 *Baldassare Peruzzi*: *Pygmalion* ('by *Pontormo*'.—*Morelli*).—85 *Raphael*: **Fornarina* ('probably by *Giulio Romano*'.—*Morelli*).—89 *Parmigiano*: Marriage of *St. Catherine*.—90 *Rondinelli*: Virgin and Child.—93 *N. Poussin*: Death of *Germanicus*, 105 *Sodoma*: Virgin and Child ('probably by some painter of the Bolognese school'.—*Morelli*).—107 *Claude Lorraine*: Sea View.—108 *Andrea del Sarto*: Holy Family.—109 *Claude Lorraine*: *Acqua Acetosa*.

Room IV.—125 *Guido Reni*: David with head of *Goliath*.—126 So-called 'Beatrice Cenci,' a celebrated picture, long attributed to *Guido Reni*. It has probably no connection with either the artist or the parricide. *Guido Reni* first came to Rome several years after the execution of *Beatrice*, who was 22 years of age at the time of her death, when this portrait was alleged to have been taken.

127 *Caravaggio*: Mother of *Beatrice Cenci*.—128 *Scipione Gaetani*: *Lucrezia Cenci*, step-mother of *Beatrice*.—138 Mosaic from the Temple of Fortune at *Paestrina*: the Rape of *Europa*.

There are a few pictures in the private apartments, not easily seen. Among them is a *Portrait of *Federigo da Montefeltro* on his ducal throne, with his boy *Guidobaldo* before him, by *Melozzo da Forlì*.—*M.*

The Barberini Library, with its valuable manuscripts, was purchased in 1902 by *Leo XIII.* and added to the Vatican Library.

Nearly opposite on the l. is the *Scots College*, founded in 1600 by *Pope Clement VIII.* for the training of Scottish students preparing for the priesthood. Part of the present site was purchased for the College by *Miss Plummer*, an English lady. *Pope Pius IX.* sanctioned the transfer to the College of an indemnity paid by the Bavarian Government for the College connected with the suppressed *Scots Benedictine Monastery* of *Ratisbon*. On the enlarged site the present building was erected in 1869. The College is governed by a Rector, and has 24 students. In the interior CHAPEL is a painting by *Francesco Rohden*, Our Lord among the Doctors in the Temple. The LIBRARY (about 12,000 volumes) was enriched by the collection of *Abp. Smith* of *Edinburgh*. On one of its walls hangs the original Manifesto delivered at the Cross of *Edinburgh* by *Prince Charles Stuart* in Oct. 1745.

Of the old College, the CHURCH of *St. Andrew* alone remains. It was built in 1645 by the Marchioness of *Huntly*, and decorated in 1676 by *Count Leslie*. The Martyrdom of the Apostle, over the high altar, is by *Gavin Hamilton*. The Virgin and Child with *SS. Ninian* and *Columba*, is by *Alex. Seitz*. Four oblong paintings by *Jamieson*, a Scottish artist and fellow-pupil of *Vandyck*, represent saintly Kings, Princesses, Prelates, and Religious Women, among whom is the Foundress, *Lady Huntly*.

The street still descends to the *Piazza Barberini*, in the midst of which is the *Fontana del Tritone*, by *Bernini*, composed of four dolphins supporting a large open shell, upon which sits a *Triton*.

From the Piazza Barberini the busy *Via Tritone* leads S.W. to the Piazza Colonna, while the *Via Sistina* continues N.W. to the Piazza di Spagna. Turning rt. into the *Via S. Niccolò da Tolentino*, which leads N.E. to the Rly. Stat., we pass on the l. the Church of

S. Niccolò da Tolentino (1614), richly decorated with marbles. At the high altar and in the transepts are eight handsome fluted columns of *bardiglio*. The Church is attached to the Armenian College, and services are held on festivals according to the peculiar Eastern rites. High Mass at 4 p.m. on Easter Eve. Here lives the General of the *Cappuccini*. The large building opposite is the **German College** (*Collegio Germanico-Ungarico*), with a handsome Chapel dedicated to *S. Giov. Berchmann* (entrance from the *Vicolo de Falcone*). Above the end of the long street rises the *Casa Spithöver*, whose foundations rest upon a fine piece of Servian wall, visible on the l. of the road.

Returning to the Piazza, on the N.W. rises the Church of the

Cappuccini, or **S. M. della Concezione**, founded by Card. Francesco Barberini, a member of the Capuchin Order, brother of Urban VIII., in 1624. On the wall above the entrance door is a cartoon by *Fr. Beretta*, of St. Peter walking on the waters, used in restoring the Navicella which Giotto executed in mosaic, now under the portico of St. Peter's. At the 1st altar rt. is the celebrated 'Archangel Michael, by *Guido Reni*. Forsyth calls it the Catholic Apollo. 'Like the Belvedere god,' he says, 'the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes.' Lucifer is said to be a likeness of Card. Pamfil, afterwards Innocent X., who had displeased the painter by his criticisms. On the l., Christ crowned with thorns, by *Gherardo della Nette*. In the 3rd chapel rt. is a fresco by *Davanzichino*, representing the death of St. Francis.

In front of the high altar is the Founder's Tomb, marked by the simple inscription on the pavement: *Hic jacet pulvis, cinis, et nihil*. To the l. is the tomb of prince Alex. Sobieski, son of John III., King of Poland (1714). Under the 2nd altar l. is preserved the body of St. Felix of Cantalice (1513-87), one of the principal Saints of the Order. His Cell, with relics, is shown in the Convent. In the 1st chapel l. is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*.

From the choir, a narrow staircase leads to four low vaulted chambers, which constituted the **Cemetery of the Friars**. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls fantastically arranged; several skeletons are standing erect in the robes of the order. The Vaults are illuminated on the evening of the 2nd Nov. and throughout the Octave. Until 1870, the adjoining convent was the headquarters of the Capuchin Friars, and the residence of their General.

From the opposite side of the Piazza the *Via dei Cappuccini* ascends to the Church of

S. Isidoro, founded by Spaniards in 1622, and now attached to a convent of Irish Observant Franciscans. The picture of St. Isidore,

over the high altar, is by *Andrea Sacchi*. On the rt., Virgin and Child, well coloured, by *Carlo Maratta*. The monument of Luke Wadding (1588-1657), founder of the Church, near the centre of the pavement, consists of a marble slab with a long modern inscription. Wadding is best known for his voluminous history of the Franciscan Order, 'Annale Ordinis Minorum,' in 8 large folios. In the l. transept is a handsome monument to Miss Bryan, a young Irish lady (1846); and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, placed there by the late Lord Cloncurry in 1848. Two of the handsome chapels belong to princely families of Rome. The festival of St. Patrick is celebrated here on the 17th of March. In the Monastery is a fine academic hall, decorated with frescoes and several historical curiosities. Its highest *Loggia* commands an almost unequalled *view of Rome.

The *Via Liguria* now runs in a straight line to the *Via Veneto*, on the opposite side of which is the

Palazzo Margherita, formerly the Palazzo Boncompagni-Ludovisi, since the assassination of King Humbert in 1900 the residence of the Queen Mother. The celebrated collection of ancient sculptures has been removed to the Museo Nazionale delle Terme.

Proceeding up the *Via Veneto* we reach the **Porta Pinciana**, a fine arch in travertine, with a kind of cross on the keystone, flanked by round towers in bricks. It is mentioned by Procopius, and supposed to have been built by Belisarius, who had his headquarters on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. For a long time it was walled up, but owing to the traffic of the new Ludovisi quarter, it was reopened in 1887. Here tradition places the scene of the degradation of Belisarius when the great general sat and begged of the people, 'Date obolus Belisario,' as they passed the gate through which he had led his troops in triumph. The legend is of mediæval origin, and has no vestige of truth. Towards the end of his career, many years after he had left Rome for ever, Belisarius was for a few months suspected by the Emperor Justinian and imprisoned at Constantinople. Finding his auspicious groundless Justinian restored his faithful general to all his former honours. Just outside the Porta Pinciana is a gate in the wall of the Villa Borghese, from which an Electric Tramway (10 c.) runs at times when the Collections in the Villa are visible, conveying travellers up to the door. Between this and the Porta Salaria is one of the best preserved portions of the 'Aurelian Wall,' including the arches of the sentinels' passage and the only perfect tower in the whole circuit.

From the Porta Salaria the *Via Calabria* leads into the *Via Boncompagni*, whence by the short *Via Nerva* we reach the *Piazza Sallustiana*. The whole of this district was covered by the House and Gardens of Sallust. (Apply for permesso at Spithöver's, 85 Piazza di Spagna.) Crispus Sallustius, the historian, born 87 B.C., enriched by his extortionate administration of the province of Numidia, on his return to Rome built a magnificent palace and laid out splendid gardens on the Quirinal Hill. These were afterwards much frequented by Nero, Nerva, Aurelian, and other emperors, but were entirely laid

waste by Alaric's Gothic soldiers in A.D. 410. They extended over the Vigna Barberini and the Villa Ludovisi, as far as the present wall of Rome and the Pincian and Salarian gates. This district, including the deep valley lying between the Quirinal and Pincian hills, has been filled up, the means of identifying the relative positions of the circus and gardens have been removed, and the whole space is covered with modern buildings. Some remains, however, of the House of Sallust are preserved in the centre of the *Piazza*. They consist of a *NYMPHAEUM*, in the form of a lofty circular hall, surrounded with niches. The vaulted roofs of the hall and one of its niches reach the level of the present surface, above which are walls with *opus reticulatum* and brick facing, 70 ft. high. They formed a house of several stories, surrounded on three sides by a projecting balcony supported on travertine corbels decorated with stucco. The winding marble back staircase with mosaic landings is still very perfect, but caution is necessary in descending it. There was a large front staircase towards the W. side.

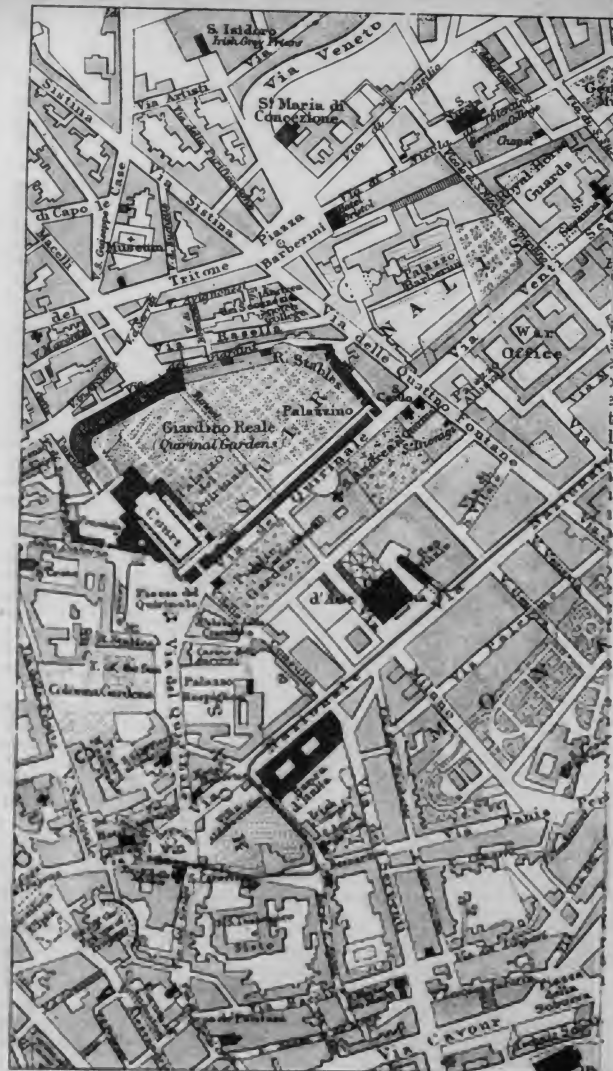
ROUTE 21.

From the Railway Station to the Torre delle Milizie, by the Museo Nazionale delle Terme, S. M. degli Angeli, the Fontana del Termini, S. Bernardo, the Via Nazionale, and the Irish College.

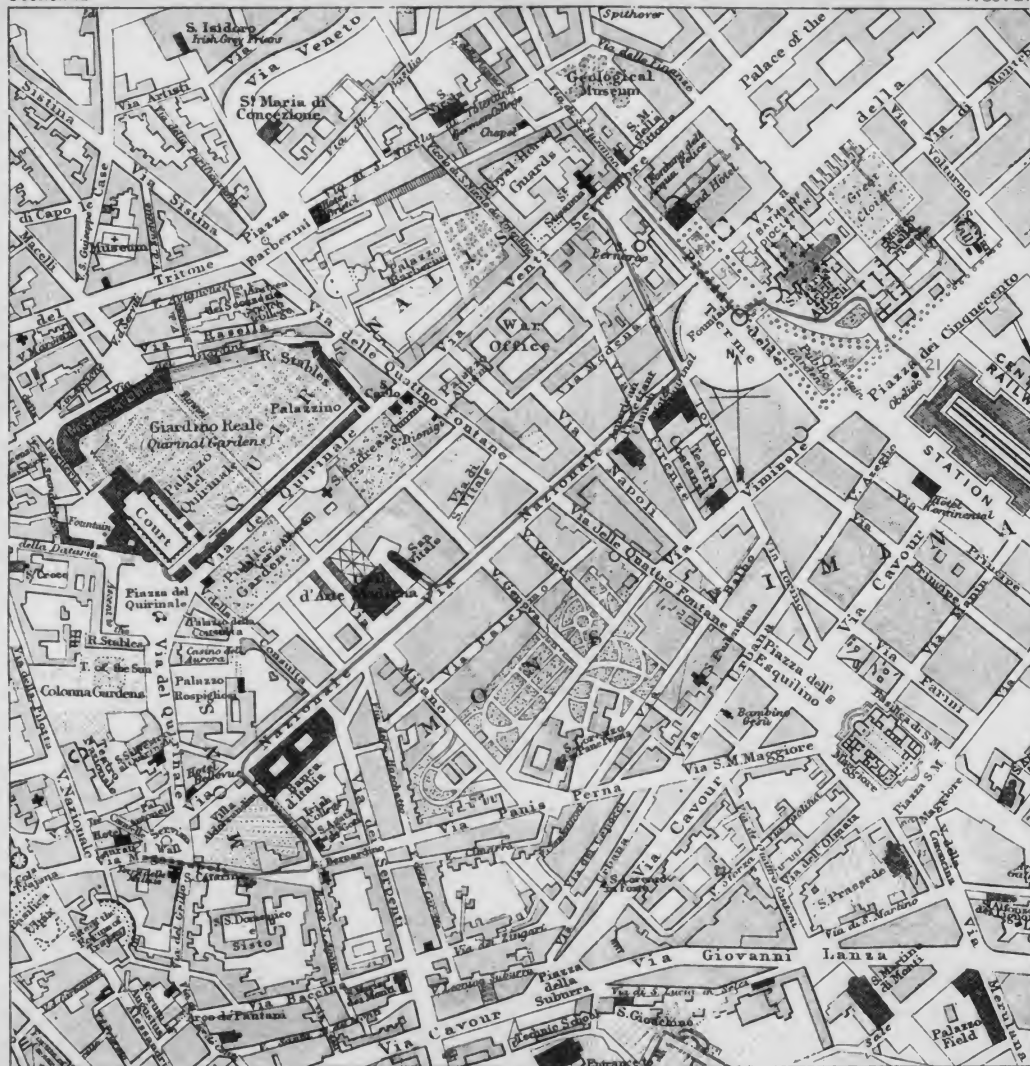
[Trudiway, p. 27, 1.]

In front of the *Terminus* is the *Obelisk of the Iseum and Serapeum*, discovered in 1832, in the excavations of that double temple in the *Vicolo di S. Ignazio*, adjoining the apse of S. M. *sopra Minerva*. It is of Oriental granite, 19 ft. 6 in. long, and nearly 8 ft. wide at its base, richly covered with hieroglyphics. It was worked in the quarries of Syene, the modern Assuan, about 1400 B.C., and commemorates the apotheosis of Ramesses II. The *Obelisk* was re-erected on its present site in memory of the heroic conduct of the Italian troops when surprised by the Abyssinians at the disastrous battle of Dogali (Jan. 1887). The open space is named *Piazza dei Cinquecento*, after the 500 soldiers who then fell.

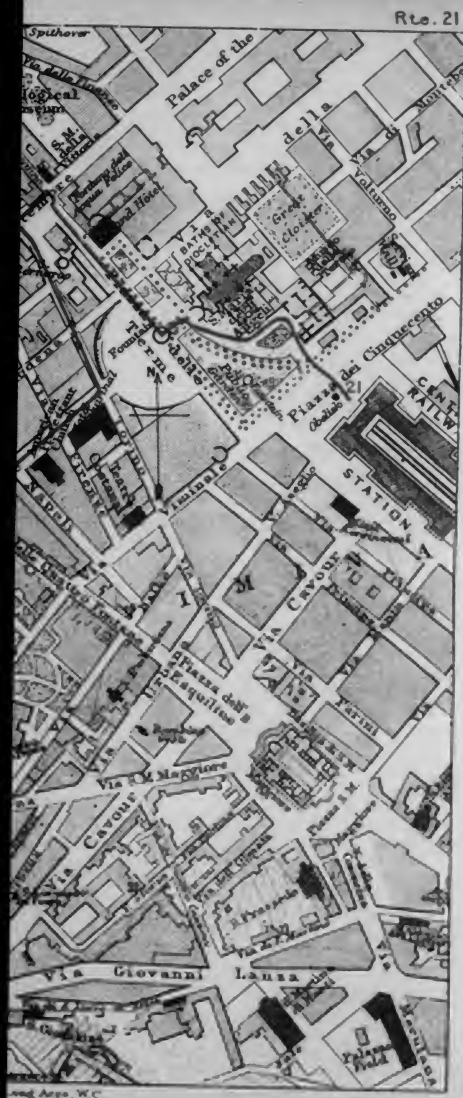
Section 12



London: Edward Stanford, 12, 13 & 14, 1



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.



W. of the Station is a small public garden, and facing it the large **Liceo Massimi**, built by Prince Massimiliano of that family, with about 400 boarders or day-boys. In the Via Viminale, which leads S.W., is a fragment of a round structure belonging to the *Thermae* (see below).

Further W., in the hemicycle at the top of the Via Nazionale, is the copious **Fountain of the Acqua Marcia**, remarkable for its powerful jet, effectively lighted at night by electricity. The last appearance of Pius IX. in public was to witness the first burst of water from this fountain on the 18th Sept., 1870. In 1900 were added the four groups, in bronze, of water nymphs, by *Rutelli*. When first exhibited they were thought improper, and covered up for a time.

To the N. stretch the ruins of the **Baths of Diocletian**, begun by Diocletian and Maximian about A.D. 302, and finished by Constantius Chlorus and Maximianus Galerius in 305. It is probable that the tradition that Christians to the number of 40,000 were forced to do the work, may have led to the consecration of the ruins, and the preservation of the finest Hall which has been left to us from ancient times. The *Thermae* were upwards of a mile in circumference, and furnished 3200 baths, double the number which those of Caracalla could supply. The buildings occupied a rectangular space, having in front a semicircular projection, with two circular halls at the angles, which opened into the area. Both of these still exist: one forms the Church of *S. Bernardo*; the other, much dilapidated, may be seen in the Via Viminale. The Baths themselves formed an oblong square in the centre of the area. The great central hall was converted by Michel Angelo into the noble Church of *S. M. degli Angeli* (see below). Between the cloister and the church are some other ruins of red brickwork, with stone corbels. Some of the halls still retain part of their vaulted ceilings of immense span; but being included within the buildings of the neighbouring Asylum for Blind Girls, and partly occupied by magazines, it is almost impossible to obtain a complete survey of the ruins.

The *Thermae* of Diocletian were the great *repertorium*, whence the architects of the Renaissance borrowed the patterns for their niches with columns on each side, their broken cornices and pediments, and their rows of columns without entablatures.—Burn, p. xxxix. (quoting Winckelmann). A large portion of the Baths, lavishly decorated with marbles, columns, and pavement, was standing as late as 1575, but was mostly plundered and destroyed by Sixtus V. about 1588.

Under a large archway, surmounted with a Cross, and marked 'Ospizio Margherita per i poveri Ciechi,' is the entrance to the

'**MUSEO NAZIONALE ROMANO DELLE TERME** (Adm., p. (34)). A fine courtyard, in the centre of which stands a large vase or Cantharus, leads to a corridor, where is the turnstile. On the rt. wall is a piece of mosaic pavement from the Praetorian Camp, representing a tame tiger led by two men—coarsely executed, and probably dating from about A.D. 200. Opposite is a black and white mosaic, in imitation of an Eastern carpet—a favourite ancient subject.

Just before reaching the great Cloister, a staircase ascends on the rt. On the first landing is a mosaic of two brown figures offering sacrifice. On the first floor are a series of small rooms.

Room I.—Grim mosaic of a skeleton, black on white, pointing to the words *γνῶθι σεαυτόν*, "know thyself" (tomb on the Via Appia). Fragment of a female statue.

Two large square pillars into which have been inserted *fragments, discovered in 1890, of two long inscriptions referring to the Secular Games (*ludi saeculares*) in Rome. The first refers to the games held by Augustus (B.C. 17) at the instance of the Sibylline verses (preserved in Zosimus, Hist. ii. 6) which prescribed a festal ceremony with sacrifices and games every 110 years (*saeculum*). The festival lasted three days and three nights. On the third day an ode composed for the occasion by Horace, and preserved among his poems as the famous *Carmen Saeculare*, was chanted by 27 boys and 27 girls, each having both parents alive, as they walked in procession from the Palatine to the Capitol and back. In lines 59-63 it is ordered that an account of the whole proceedings be inscribed on a pillar of bronze and a pillar of marble, to be set up in the place where the games were held.

The second pillar refers to the similar *ludi saeculares* held by Sept. Severus, A.D. 204. Two of the Vestals who stood on that occasion beside the Empress Julia Domna were Terentia Flavola and Namisia Maximilla, the pedestals of whose statues are in the House of the Vestals (p. 73).

Near this pillar are four marble slabs inscribed with the *Fasti Praenestinae*.

Room II. (left).—Cippi and vases, very perfect, and beautifully wrought in foliage, found in the tomb of Sulpicius Platorinus, of the time of Augustus, in the garden of the Villa Farnesina, in 1880.

In the corner is a beautiful head of a girl in Parian marble—perhaps *Minatia Polla*, whose cinerary vase is just below. On the walls, stucco reliefs from the Villa, and a drawing of the tomb.

Room III.—Bronze statue of an athlete standing, with a staff in his l. hand, accurate in its bodily form, but wanting altogether in artistic style; doubtless a Graeco-Roman work. The statue is 7 ft. 4 in. high; on the breast are engraved some letters as yet undeciphered.

*Bronze statue of a boxer seated, excessively naturalistic, even brutal in his type of face and swollen ears. He is represented as resting from the fight. The details of the fur-lined boxing gloves are very interesting. This figure has been claimed as a work of the Greek school of Lysippus, when statues of athletes were in demand. But we ought to know more of that famous sculptor and his school before we credit him with mere naturalism, however clever and observant it may be. Both found in 1885, while laying foundations for the Teatro Nazionale. Fragments of gilded draped statues in bronze, probably of the Emperors Valentinianus and Valens (Tiber).

Bronze statue of Bacchus, with eyes and diadem of silver, and reddened lips; Graeco-Roman work; found in the Tiber by the Ponte Garibaldi (1885).

Colossal bronze hand, with ring and bracelet in form of a snake.

Double herma, in bronze (Tiber, near the Marmorata).

Room IV.—Fragment of an athlete, after Polyclethus (Baths of Caracalla). Female head; archaic (Hadrian's Villa).

Aesculapius, colossal (Palatine). Aesculapius, smaller (Baths of Caracalla).

Statue of Apollo (Tiber).

Statue of Greek poetess (Palatine).

Room V.—*Reliefs in plaster from the ceilings of a Roman house in the Farnesina gardens. They were arranged in panels, so as to give something of the effect of a coffered ceiling. Landscapes and figure scenes sketched in on the plaster, with extraordinary lightness of touch, and with a pleasant sense of open air life, if not with any great mastery of composition. Groups of two victories, opposed to each other in a very formal archaistic manner; they seem to have been impressed from one mould in the plaster, as are also the architectural patterns which form the frames of the panels. Animals and decorative patterns, the animals being often fantastic combinations, but always executed with great refinement, and a singular appreciation of the beauty of low-sketched relief in plaster. The fastidious taste which is displayed throughout the purely decorative part of these ceilings—as opposed to the landscapes and figure scenes—is combined with a marked degree of poetic feeling.

In the centre, marble statue of Bacchus (Hadrian's Villa).

Room VI.—*Marble statue of a youthful male figure, from the Villa of Nero, near Subiaco; very attractive. There is much discussion as to the attitude, whether it signifies falling before the enemy or some act of the palaestra. The finish and refinement in the details of the bodily form place the sculpture in a comparatively late period of Greek art.

Head of a sleeping girl, perhaps Ariadne (Nero's Villa at Subiaco). Head of a dying Persian (Palatine).

There are two Cabinets at the end of this Room. That on the left has fragments (five heads and a half figure) of portrait statues of Vestal Virgins.

The cabinet on the right contains a very fine *Hermaphrodite in Persian marble (Teatro Costanzi, 1879).

Rooms VI. to XI. inclusive have on the walls the famous *Frescoes found in the ruins of an ancient villa in the Farnesina Gardens in 1879. The contents of each room in the Museum come from a separate room in the ancient villa. The finest are B and D, which in the plan of the villa stood opposite each other, and whose barrel-shaped ceilings were decorated with reliefs in stucco. The general system of decoration points to the 1st cent. B.C., when good Greek traditions were still preserved in several paintings alongside of the more strictly Roman manner of enriching the walls of villas with fanciful architecture, and vistas of landscape, or other open air scenes. As a rule the effect is that of bright harmonious colouring. In the decorative figures which are employed as Caryatides, or supports of one kind or another, there is a frequent imitation of archaic Greek work, which suggests in the painter an over-fastidious taste and a want of freshness and originality. That was a prevalent taste of the time. It is in the separate panels in conspicuous places on the walls that we see the finest effects of the old Greek tradition.

In this room (VI.) the frescoes marked C are large black panels, on

which landscapes have been sketched very faintly and are now hardly visible. In a narrow frieze is a long series of figures representing scenes of ordinary life, probably in connection with crime and justice. Through a short passage we reach

Room VII.—On the wall is the finest of the frescoes, B 5, where Venus or a Bride is seated with Cupid standing at her feet, and an attendant behind her. This beautiful picture recalls Greek painting as we know it on the white Athenian vases of about B.C. 400. B 4 represents the Birth of Bacchus; at each side is a smaller panel with finely drawn compositions.

The room also contains: Three female Terms in black marble, interesting as examples of archaic sculpture in Roman times (Palatine). Head of a girl (Palatine). Glass case containing amber and gold ornaments and glass vessels.

Room VIII.—E 4 is a remarkably graceful female figure, draped and veiled, and pouring from one small vase into another. E 5 is much injured, but the head and feet of the figure still remain to show how finely they were drawn in the true Greek manner.

Bronze helmet, perhaps a statue of Victory (Ponte Sisto, 1891). Glass case containing glass vessels from Campagnano, and a cup from Civita Lavinia, with early reliefs referring to the worship of Mithras.

Room IX.—Large red panels, with smaller ones painted in colour. D 1, D 3, Extremely graceful female figures seated; D 5 represents a statue of Bacchus in outline on white ground.

Room X.—The panels marked A are much injured. The room was a cryptoporticus with two wings. Fragment in black marble of seated female figure. We return to Room VII. for

Room XI.—Paintings marked F, less careful in execution, on white ground. Head of Socrates. Head of Antinous (Hadrian's Villa). Fine torso of a youth, in green basalt (Palatine).

Room XII.—Marble busts of Augustus, Marcus Aurelius, Antoninus Pius, Sabina (wife of Hadrian). Heads of Antoninus Pius, Sabina, Nero, Gallienus, Clodius Albinus. Framed fragment of relief representing the façade of the Temple of Venus and Rome.

Room XIII.—*Mosaic, apparently of the 3rd cent., found in a Roman Villa at Baccano on the Via Cassia, and representing *Aurigae* (charioteers in the races of the Circus Maximus) of the four principal factions, each standing by his horse, and wearing a tunic with the colour of his faction—green (*prasina*), blue (*veneta*), red (*russata*), and white (*albata*). Seven hermae representing charioteers. Framed fragment of inscription in honour of an auriga (charioteer) Avilius Teres (Trastevere Railway Station).

Room XIV.—Sarcophagus, from the tomb of Calpurnius Piso, near the Porta Salaria (1884). Frieze of mural paintings illustrating the origin of Rome. Cinerary urn of Parian marble with bas-reliefs of initiation into the Eleusinian mysteries (Tomb of the Statilii). Marble

busts of Caracalla and Geta. Heads of Lucilla, wife of Lucius Verus; and the elder Faustina. Fresco of woman dancing.

From Room XIV. two galleries are entered containing busts showing styles of hairdressing in Imperial times, and also cases of Lombard work. These specimens were found in a burial-ground above Ascoli Piceno, where 250 tombs were opened; and at Nocera Umbra. Various objects from the tombs of warriors. Gold saddle-bow, ornamented with reliefs of lions, eagles, and dragons; heads of bronze nails with which these were fastened to the wood. A dagger, only the gold part of the handle remains; the rest was of leather, which has perished. The gold cross was worn on the left shoulder. Gold ornaments and pendants for ornamenting robe and cuirass. The gold fibula weighs 52 grs. Bronze bowls used for horses' corn. Pruning hook, shears, and the point of a lance. Glass bottles of exquisite shape. Beautiful blue *rhyton*, or drinking horn. Pieces of chain armour for a horse, spurs, and bits, parts of a helmet, the silver band of a bow, and arrow heads. Swords, iron plates of cuirasses called *brigantine*, bows, four shields, the leather part restored. The shields were held on the fist, not on the arm, thus the hand was protected.

In each tomb was found at least one chain formed of bits of quartz, smalt, coral, and occasionally shells strung together. This barbaric style, contrasting with the beauty of the gold ornaments, is traditional among the Lombards, and goes back to Egyptian and Phoenician times. Smalt ornaments; gold Byzantine *solidi*. Large gold brooches of fine flagree work. Silver fibulae, two of which were found in each tomb. Gold rings, and large gold earrings, some with pearls and amethysts. Gold crosses (of Greek shape) to ornament dresses. A silver clasp with the words *RUSTICA VIVAT*. The little trefoil ornaments were made up into nets for the hair. Bottles, and drinking-glasses of lovely shapes; combs, pins, &c. The fine gold fibula was found near the Stadium on the Palatine, and is of the 9th cent. A.D. The marble reliefs date from the 8th to the 12th cent. No. 3 formed the front of an altar of a church.

In these galleries also are two glass cases, containing coins found in the House of the Vestals, adjoining the Forum. In one case are 830 *English coins of Alfred the Great, Edward I., Athelstan, and Edmund I.; they had been sent to Rome as Peter's Pence.

Returning to the staircase we descend to the entrance and pass through the glass door to the

Carthusian Cloister, designed by Michel Angelo. It is surrounded by 100 Doric columns in travertine.

On the West side of the Cloister are:—

1, 3, 4 Statues from the tomb of Sulpicius Platorinus, already mentioned.

8 Characteristic portrait statue of a Vestal.

23 Headless goddess, with drapery of deeply-cut and finely-composed folds, probably a copy from a Greek original of about 420 B.C.; the manner in which the drapery falls over the bosom recalls the Fates of the Parthenon in the Elgin room of the British Museum.

In the North side are Cells used by the Monks.

CELL A is an office.

CELL B contains marbles and inscriptions found at Ostia, including, in the centre, a beautiful *Altar, sculptured with reliefs of Mars and

Venus, and of the wolf and twins. Also to be noticed are: 198 Cinerary urn with relief of the struggle between Ulysses and Diomedes for the arms of Achilles. 200 Colossal head of Gordian III. 200 Colossal head of Septimius Severus. 205 Head of Plotina, wife of Trajan.

CELL C.—The *Acta Fratrum Arvalium*, with other inscriptions and fragments, found in the Sacred Grove of the Arval Brotherhood at Magliana (p. 515).

CELL D.—ROOM I.—More inscriptions from the Sacred Grove.

ROOM II.—Inscription from the tomb of the baker at Porta Maggiore (p. 176).

The famous *Tabula alimentaria Ligurum Baebianorum*, a bronze inscription relating to the maintenance of poor children under an edict of Trajan (found at Campolattaro).

ROOM III.—Marble mosaic. Fragments illustrating the worship of Mithras.

CELL E.—ROOM I.—316 Mask of horned river-god. 318 Part of sarcophagus with relief of Tritons and Nereids. 322 Sacrifice to the Lares. 324 *Warriors in ambush. 325 Cupids racing in a circus. 327 Apollo and Artemis. 330 Helen with the Dioscuri. 340 *Head of a youth. 366 Head of Medusa. 368 Carriage drawn by dromedaries driven by a monkey. 371 In the centre, Three-sided base of a candelabrum.

ROOM II.—353 Well head, with Maenads. 359 Hermes leading back Eurydice to Orpheus. 360 Prometheus gnawed by the vulture. 362 Satyr.

ROOM III.—344 Pediment, with Jupiter, Juno, Minerva, and busts of the Dioscuri. 345 *Head of a nymph, or of a dancing girl.

ROOM IV.—337 Fragment of sarcophagus, with procession of Cupids.

CELL F.—385 Satyr playing on flute.

ROOM I.—386 Fragment of a group, Hermes supporting on his hand the infant Dionysos. 387 Head of Apollo Sauroctonos. 393 Torso of a Satyr pouring liquid from a vessel. 394 Penelope (so-called). 407 Charioteer or athlete. 408 Head of Apollo.

ROOM II.—400 Head of Meleager. 401 Youthful Mercury. 404 Mercury. 406 Greek warrior.

ROOM III.—396 Torso of a naked youth crowning himself.

ROOM IV. AND LOGGIA.—Archaic and Egyptian types.

In the Cloister on this (N.) side.—Mosaic pavement, with scenes on the Nile (Aventine). 48 Apollo. 49 Aesculapius as a youth. 50 Artemis. 74 Venus at the bath.

EAST SIDE OF CLOISTER.—82 Sarcophagus, with relief of Cupids making weapons. The cover is from the sarcophagus of Lucius Julius Athenacus, a potter. 90, 92 Two sarcophagi bearing reliefs of the vengeance of Medea. 97 Sarcophagus, with relief of Bacchus finding Ariadne. Fragments of the Ara Pacis.

SOUTH SIDE OF CLOISTER.—134 Statue of a Roman wearing a toga; beside him a case containing the records of a corporation.

On the left is the entrance to the rooms containing the famous collection of antiquities, formerly in the Villa Ludovisi.

Ludovisi Collection.—ROOM I.—7 *Marble chair found in 1887, in the grounds of the Villa Ludovisi, and decorated with reliefs representing on the back a female figure rising like Venus from the sea and being

received by two female figures who stoop towards her with much grace. These two figures may be the Horae who received Venus and clad her in immortal vesture as described in the Homeric Hymn to Venus. On the rt. a closely draped female figure sits before an incense burner; on l. a nude figure sits with legs crossed playing on double flute. The relief is very low and flat, as in the archaic Greek sculpture of about 500 B.C.; but together with this there is an intensity of expression in the attitudes of the two side figures which does not occur in true archaic Greek art, e.g. the forcible manner in which the cushion is doubled up under the figure on rt., and the almost violence with which the figure on l. crosses her legs. Observe also that the face of the figure on the rt. thins down towards the profile in a manner unknown to archaic art, or indeed to Greek in any very good period. This work, therefore, with all its charms, cannot well be true Greek sculpture, but belongs rather to Graeco-Roman times. Some however maintain that it is Greek of about 470 B.C.

33. Colossal female head, of archaistic style. 46 Hercules. 62 Theseus.

ROOM II.—10 Aristotle. 16 Demosthenes.

37 *Mars reposing with Cupid at his feet, found within the Porticus of Octavia, and restored by Bernini. The restorations—head, arm and rt. foot of Cupid; rt. hand, arm and rt. foot of Mars—are very bad; but the statue itself has been finely conceived, probably by a Greek sculptor of the age of Praxiteles. The bodily forms are beautifully rendered, and the drapery has much of the mastery of the Greeks in the beginning of the 4th cent. B.C.

38 *Youth resting. Right foot, both hands, nose, restored. A grandly composed figure, admirably executed.

ROOM III.—59 Hermes. The hands are wrongly restored; the left hand should hold a caduceus or herald's wand, not a purse.

ROOM IV.—43. *Gaul and his wife: right and part of left arm of the Gaul, left arm and right hand of his wife, restored. The finely conceived figure of the Gaul displays the same accurate knowledge of bodily forms under strong excitement as are seen in the Laocoon group and the torso of Apollonius. It probably formed part of a group with the dying Gladiator.

86 *Relief-head of sleeping Medusa; tip of nose restored; grandiose in expression; in its type of face and tangled hair this head is suggestive of a dead Gaulish woman, rendered in the art of the Pergamene School.

ROOM V.—66 The fine colossal head known as the *LUDOVISI JUNO. Apparently this head has been enlarged from a Greek original, and has lost in refinement thereby. 57 Badly restored copy of the Parthenos of Phidias; by Antiochus, early Empire.

Returning to Room I., we enter

ROOM VI.—Trunk of a tree, with twining grapes and ivy; on the top was a fir cone. 32 Youthful Satyr. School of Praxiteles. The rt. hand should hold a jug, not grapes.

ROOM VII.—26, 28 Two graceful, small, draped female figures. 75 *Sitting Senator; the name of the sculptor, Zeno of Aphrodisium, is cut on the toga. 25 Sitting statue of Apollo.

39 *Group known as Orestes and Electra, among other names, inscribed on the support with the name of the sculptor Menelaos, who

styles himself a pupil of Stephanos (ΜΕΝΕΛΑΟΣ ΣΤΕΦΑΝΟΥ ΜΑΘΗΤΗΣ ΕΠΟΙΕΙ). Face and l. hand of Electra, rt. arm and part of rt. foot of Orestes restored, surface of the whole group much repolished. In the Villa Albani is a statue of a young athlete by the sculptor Stephanos here referred to, who in his turn had been a pupil of Pasiteles, the original founder of a striking revival of Greek sculpture in Rome in the latter half of the 1st cent. B.C. But the style of the Albani statue is very different from that of this group; it adheres closely to what is known as the characteristic of the Pasiteles school, viz., a sentimental pose, together with a type of figure which strongly recalls the old Greek sculptor Polyclethus, and with great subtlety in modelling the bodily forms. In the present group the sculptor Menelaos has abandoned the traditions of his school in almost all but the conception of the group; his types of figures and style of art are both different; he has cast off the peculiar mannerism of his master.

Room VIII.—67 *Bronze head of Julius Caesar, a very fine portrait. 10 Colossal sarcophagus, with a battle between Romans and barbarians, 3rd cent. A.D. 83 Antoninus Pius. 37 Colossal bust of Marcus Aurelius, with modern copy of the head of the equestrian statue in the Via Campidoglio, on the Capitol.

GARDEN.—Wing I.—2 Centre of a fountain in the shape of a ship. 5 Hermes. 13 Colossal head of an Empress. 28 Sarcophagus. Cupids working at the vintage. 32 Large pedestal dedicated to the Emperor Valens, from the Ponte Sisto.

Wing II.—30 Torso, representing Bacchus, of good sculpture, much corroded by water. Fragment of a frieze, with sacred emblems.

Wing III.—24 and 25 Columns of Cipollino marble from the Villa of the Gordian Emperors, Via Appia. Greek vase, with heads of animals for handles. 35 Sepulchral monument of Republican times.

Wing IV.—Statue of Dionysos, type of 4th cent. B.C. Sarcophagus, with cupids making arms.

In the centre is the last of the cypresses, all of them at one time of great size, planted by Michel Angelo. Two of them existed till February 1905, when one was blown down in a storm. Round the fountain 7 heads of animals which stood originally in the Forum of Trajan. In the N.W. corner a tomb brought from the Via Labicana, belonging to the last years of the Republic; the tomb is of *tufo*, while the reliefs and inscription are of travertine.

The adjoining *Workhouse* (*Ospizio di Termini*), entered from the Via Venti Settembre, was founded by Leo XII. in 1824, in the old Papal granaries. It contains nearly 800 boys and girls, chiefly orphans, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and the girls brought up for domestic service. The establishment is supported entirely by the City, the yearly expense being 800,000 fr. (12,000*l.*). An addition has been made to this extensive institution by the foundation of a Hospital for the Blind, by H.M. Queen Margaret (now the Queen Mother), whose name this department bears (see *S. Sabina*, Rte. 26). The deaf and dumb patients have been removed to more suitable quarters, outside the Porta Pia. The Church of

*S. M. DEGLI ANGELI (170 ft.) occupies the Tepidarium of the Baths of Diocletian, which was altered by Michel Angelo during the pontificate

of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome, and was consecrated on Aug. 5th, 1561. The great hall was converted into a Greek cross by the addition of the present vestibule, and of the tribune opposite. *Vanvitelli* in 1749 reduced the Church to its present form by adapting one of the circular hot-rooms (*Laconica*) as a vestibule, and lengthening the tribune and choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, thus became a transept; the chapels opening out of it, in the intervals of the columns, were closed up; and the transept was lengthened, by converting two halls of the baths into chapels. On account of the dampness of the ground Michel Angelo was obliged to raise the pavement about 7 ft., so that the original bases of the columns are buried. Of the 16 columns, only those actually within the transept are antique, of granite, and even they have been painted with white-wash. The others are of brick covered with painted stucco, by *Vanvitelli*.

Vestibule.—At the corners, Tombs of Salvator Rosa (1673), Carlo Maratta (1713), Card. Parisio (1604), professor of jurisprudence at Bologna, and Card. Fr. Alciati (1580), the learned chancellor of Rome under Pius IV. Further on, to the rt., Statue of S. Bruno, by *Houdon*, much admired by Clement XIV. 'It would speak,' he said, 'if the rule of his order did not prescribe silence.' In the opposite Chapel, Delivery of the Keys, by *Muziano*. This hall had once a circular opening in its dome.

Transept (99 yds. long, 30 yds. wide, and 84 ft. high; length of the entire building, 112 yds.).—The granite monoliths are 45 ft. high and 16 ft. in circumference. The ancient capitals, four at the ends Corinthian, and four central Composite, are of white marble, as is also the entablature, although the whitewash gives them the appearance of stucco. The gilt bronze rosettes arranged regularly in each compartment of the vault are part of the original decoration, and probably served as points of support for clusters of hanging lamps.—*M.* Most of the large paintings were once altar-pieces in St. Peter's, where they have been replaced by copies in mosaic. At the end of the rt. transept is represented a miracle of the Beato Nic. Albergati, whom the Pope had sent to England in the hope of converting Henry VIII. 'I will believe,' said the king, 'if you will turn black one of these white loaves which my page is bringing me.' The ambassador performed the wonder, but the king remained unconverted. At the corner next the Chancel, St. Jerome among the Hermits, by *Muziano*, with landscape by *Paul Bril.* In the l. transept, Raising of Tabitha, by *Costanzi*; Fall of Simon Magus, by *Battoni*; Mass of St. Basil, by *Subleyras*. Valens had commanded Basil to perform mass according to the Arian rite, but he refused. The Emperor advanced with his offering to the altar, hoping to overawe the bishop, but fainted. On the pavement is the meridian line traced by Bianchini and Maraldi, in 1701.

Chancel.—On the rt., Presentation of the Virgin, by *Romanelli*. St. Sebastian, by *Domenichino*, 'deficient in composition.'—*K.* Opposite, Baptism of our Lord, by *Carlo Maratta*. Death of Sapphira, by *Roncalli*. Tombs—l. Pius IV. (1565), rt. Card. Serbelloni (1591). This Church is no longer Carthusian, having been transferred to the Minims in 1891.

[*Rome.*]

The Pope's oil-cellar, as it is called, adjoining the Church, is a low-arched hall of the ancient Baths, containing several cisterns or reservoirs sunk deep in the ground, where the supply of oil for the city was formerly preserved at an equable temperature.

Continuing N.W., we pass the Grand Hotel, and the *Fontana dell'Acqua Felice*. Sixtus V. made use of the old Roman Aqua Alexandrina of Severus Alexander (A.D. 226) as the basis for a new aqueduct which was called Acqua Felice, from the baptismal name of the Pope (Felice Peretti). He entrusted to *Domenico Fontana* the design of this fountain. In the central niche is a colossal statue of Moses striking the rock, by *Prospero da Brescia*, who is said to have died of grief at the ridicule excited by his work. In the side niches are figures of Aaron and Gideon. In front, modern lions.

We now enter the Via Venti Settembre, so called because by this route the Italian troops marched from the Porta Pia to the Quirinal on the 20th September, 1870.

Opposite is the richly-decorated Church of

S. M. della Vittoria, erected by Paul V. in 1605 for the bare-footed Carmelites, and dedicated to St. Paul. It received its present title after the Battle of Prague (8th Nov., 1620), because of a miraculous picture of the Virgin (burnt on 29th June, 1833), which interceded to obtain the victory over the Protestants for Maximilian of Bavaria at the 'White Hill.' The façade was added from the designs of *G. B. Soria*, at the expense of Card. Borghese, in return for the statue of the Hermaphrodite found in the gardens of the convent, and now at the Louvre. The interior is by *C. Maderno*. The Virgin and Child with St. Francis in the 2nd chapel rt., and the Stigmata on the walls, are by *Domenichino*. In the l. transept is a statue of the S. Teresa in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style. On each side are portrait statues of the Venetian family of Cornaro. 3rd l., Trinity, by *Guercino*; the small Crucifixion on the l. is a copy of that by *Guido Reni* in the gallery of the Duke of Northumberland. The surface marbles at the altars are among the most costly and beautiful in Rome.

The adjoining Convent (entrance at No. 1, Via S. Susanna) has been turned into a *Stazione Chimica Agraria Sperimentale*, in connection with a Government scheme for the cultivation of the Campagna. Here also is an

Agrarian Museum, comprising a well-arranged comprehensive collection of botanical and geological specimens. On the 1st and 2nd floor, alimentary substances; substances used in the arts and manufactures; natural history in relation to agriculture. Specimens of silk, cotton, wool, and flax, from different parts of the world; samples of cereals, gums, oils, woods, and tobacco. Stuffed birds, fungi, and wax models of the Phylloxera insect in the various stages of its development, with maps designed to elucidate the subjects on the walls. There is also a small herbarium and collection of minerals. On the 2nd floor is a **Geological Museum** (daily, except Sun., 9 to 12, and 2 to 5). Lectures are delivered here during the summer months, and occasionally in winter.

Close to S. M. della Vittoria is the Church of

S. Susanna, attached to a convent of Cistercian nuns. It is dedicated to the daughter of S. Gabinus, a relative of Diocletian, whose son she refused to marry because he was a Pagan. For this she was beheaded in her own father's home, which stood on the spot; and a Church was built here in her honour and consecrated by her uncle Pope S. Caius, who lived next door, in 290. St. Ambrose in 370 refers to these two houses as known by the name 'ad duas domos.' After several restorations it was reduced to its present state in 1603. On the walls of the nave are four large frescoes of Susanna and the Elders, by *B. Croce*. The chapel dedicated to St. Lawrence, on the l., was erected at the expense of Camilla Peretti, sister of Sixtus V., who brought hither the bodies of SS. Genesio and Eleuterio from S. Giov. della Pigna.

In the semi-crypt are remains of ancient buildings, on foundations of tufa blocks from the Servian walls.

Opposite is the Church of

S. Bernardo, a circular building of considerable interest, as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Catarina Sforza, countess of Santa Fiora, who in 1598 converted it into a Church and presented it to the Cistercian monastery which she founded and endowed within the *peribolus* of the Thermae. The beautiful roof, with its sunk coffers, is ancient, and has been well restored, but it was originally open, like the Pantheon. There are several inscriptions to members of the Sforza family placed here by Catarina; among them, on the rt., is that of *Roberto*, brother to the foundress, who died a Cardinal at 18.

The Via Torino, terminated by the W. front of S. M. Maggiore, now leads S.E. Following it for a short distance, we turn rt. into the Via NAZIONALE, passing on the l. the handsome *American Church* (see p. [10]). No. 230 on the rt. is the

Pal. Tenerani (1871-73), with a fine gallery on the ground-floor, containing casts of the works of the late Comm. Tenerani. Further on to the rt., standing below the level of the street, is the Church of

San Vitale, a very ancient foundation retaining its basilical form. It was dedicated by Innocent I. in 416 to SS. Gervasius and Protasius, sons of S. Vitalis, and was restored in 1475 and 1595. In the latter year Clement VIII. gave it to the Jesuits. It was the titular Church of Card. Fisher, Bp. of Rochester. The carved doors of walnut wood are worthy of notice. Festa, 28 April. Beyond the Church, on the rt., is the

Pal. delle Belle Arti, built as a Hall for Exhibitions in 1880-83. It contains modern pictures and sculptures in the *Galleria d'Arte Moderna*; and in the spring an annual *Esposizione di Belle Arti*. (Adm., p. [34].)

The entrance to the

Galleria d'Arte Moderna is on the left of the portico. The sculptures and pictures have their subjects, and the names of the artists, printed upon them. The sculptures are mainly on the ground floor. Amongst the pictures on the first floor are:—**Giuseppe Ferrari*: Christ in the garden of Gethsemane.—*Faure*: Studies of Old Rome.—*Bisaccia*: Tasso.—**R. Bompiani*: Scene in ancient Rome.—**De Sanctis*:
q 2

Donna Olimpia Pamfili.—*Carlandi*: Roman sunset.—*Vannutelli*: Funeral of Juliet.—*Roggio*: Transport of Travertine.—*Barabino*: Studies.—**N. Costa*: Pine wood at Bocca d' Arno.—**Michetti*: The vow.—*Favretto*: Venetian scene.—**Noni*: Refugium Peccatorum.—*Vertumni*: Campagna di Salerno.—*Sartorio*: Gorgon and Heroes.—*Sartorio*: Diana of Ephesus and the Slaves.—**Joris*: The flight of Eugenius IV.—*Vanni*: The plague at Siena.—*Cammerano*: Dogali.—*De Martino*: Ironclad 'Lepanto.'—**Coleman*: Centaurs.—*Segantini*: Fragiaco.

On the rt., in the Via Nazionale, is the entrance to the tunnel, completed in 1903, that goes under the Quirinal to the Via due Macelli.

We next pass on the rt. the **Pal. Hüffer**, and a small **Public Garden**, with its imposing flight of steps leading up to the Quirinal. Nearly opposite is the large

***Banca d' Italia** (1893). Its front is of travertine, and its spacious court is faced with the same material. The architect was *G. Koch*, and the total cost exceeded 200,000*l.* The caves and treasure-room can be flooded at a moment's notice.

In a small court, visible through the furthest doorway, is a marble *Statue of Antinous, found close to the spot, in the shop of a mediaeval stone-cutter. Immediately beyond it, a street leads l. to the very ancient Church of

S. Agata in Suburra, rebuilt by Ricimer, the leader of the Goths, in 460, whence it is also called *S. Agata dei Goti*. Desecrated by the Arians, it was re-consecrated by St. Gregory the Great in 593, and raised to the rank of Titular. Between 1592 and 1633 it was restored by some Barberini Cardinals, who destroyed a mosaic in the tribune, coeval with the foundation, and bearing the name of Ricimer. In the nave are twelve very rare columns of reddish yellow granite, with Ionic capitals, from some ancient edifice. On the rt. of the principal entrance is the sepulchral slab of John Lascaris (1535), one of the Greek refugees who fled their country after the fall of Constantinople, and among the first to introduce the study of Greek literature into western Europe. It bears the inscription, written by himself in Greek:—'Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an emancipated sod of earth.' In the l. aisle is a monument (1856), containing the heart of O'Connell, which he bequeathed to this Church. It was erected at the expense of Charles Bianconi, of *Irish car* notability. The poor relief represents O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829. In the opposite aisle is a monument to Card. Mario y Catalan (1841). Festa, 5 Feb., 17 Mar. The Church is at other times seldom open, but visitors are courteously admitted by the College entrance in the Via Mazzarino at any reasonable hour.

The Church of S. Agata is attached to the **Irish College** for the education of priests. It was founded in 1626 by Card. Ludovisi and Luke Wadding of S. Isidore (p. 214), but did not occupy its present site until 1836.

In the opposite corner of the street running E. is the little Church of **S. Bernardino** (1625), belonging to nuns of the Third Order of St.





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Francis. At the 1st altar on the l. are two columns of *giallo antico*. Festa, 20 May.

Turning W., we rejoin the Via Nazionale at the Torre delle Milizie (p. 205).

ROUTE 22.

From the Ponte S. Angelo to the Ponte Sisto, by the Via Giulia; returning by the Trinità dei Pellegrini, the Palazzo Spada, the Palazzo Farnese, and the English College.

[Tramway, p. [27], 3, 15.]

During the construction of the main sewer on the l. bank of the Tiber, just below the Ponte S. Angelo, was discovered on Sept. 20, 1890, a mediaeval wall, built of materials collected at random from neighbouring ancient ruins. Among them were fragments of inscriptions which surrounded the Pillar commemorating the LUDI SAECULARES, now in the *Museo Nazionale delle Terme*.

Near the river, at the end of the Corso Vittorio Emanuele, is the new

Museo Barracco, presented by Senator Barracco to the city of Rome, opened in 1905.

Room I.—Going round by the rt.: Egyptian relief, 4th dynasty. Assyrian reliefs. Small bronze statue of water-carrier (Babylon).

At end of room, on a column of bigio dorato: Head of Egyptian scribe, 12th dynasty.

On the second shelf: Statuette of a baker kneading bread. Above: gilt and painted mummy mask, and a female mask in coloured plaster.

On pedestal: Bronze bust of Julius Caesar.

Beyond door: Colossal head of Phoenician lion, in alabaster. Statue of Bes, Egyptian god. Archaic bust of a priest, from Cyprus.

On shelf: 4 Terra-cotta chariot, with four horses and two figures. 5 Terra-cotta head of a man, with a crown of bay leaves and fruit. 6 Flute player.

Against the wall: Mosaics. Etruscan cippus, with reliefs of warriors.

At end: Etruscan cippus, with reliefs of social scenes, 4th cent. B.C.

Returning to entrance: Headless statue of a seated woman, end of 5th cent. B.C.

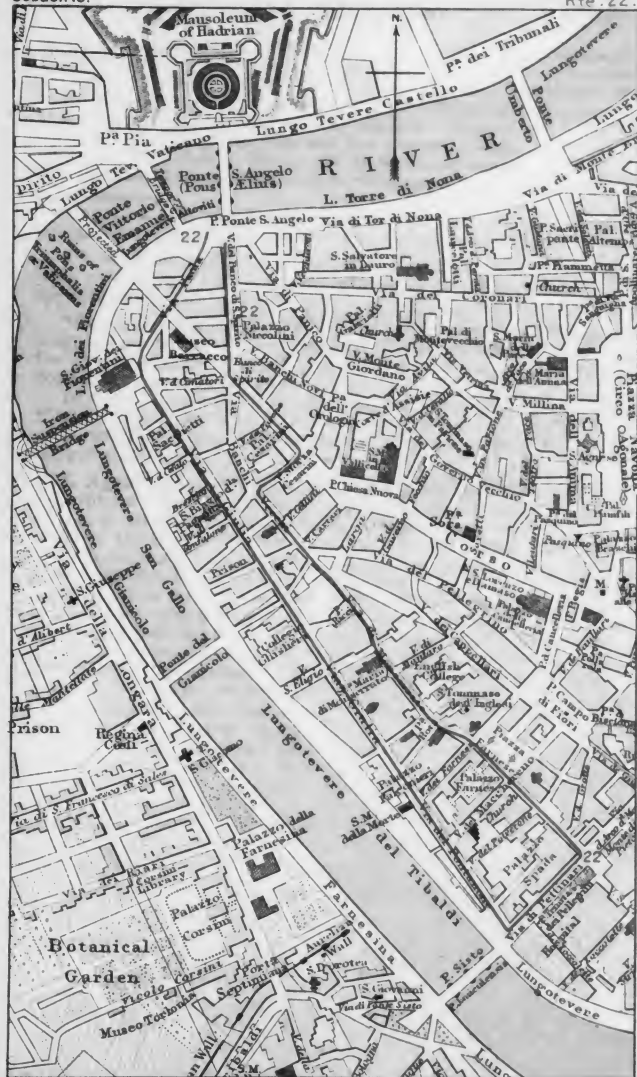
Returning to entrance-door: *Statue of an athlete, one arm and leg missing, and part of the right leg. Bust of Pericles; copy of one by Kresilas. Greek funeral stele.

On shelf: Bust of Strategos.

In the centre of the room: *Torso of Apollo seated on a rock, 5th cent. B.C., from Delphi. *Torso of Amazon, by Polycleto, 5th cent. B.C.

On a pedestal: Head of a lion carved in wood, 18th dynasty.

On tables: Egyptian reliefs, Wooden statuette, eyes coloured,



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

The City.] ROUTE 22.—MUSEO BARRACCO.

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On a pedestal: Head of a lion carved in wood, 18th dynasty.

On tables: Egyptian reliefs. Wooden statuette, eyes coloured,

Egyptian. Statue of Hermes. *Heads of Doryphorus and Diadumenos by Polyclethus.

Room II.—On the rt., on shelf: Head of Minerva.

On brackets: Busts of Marsyas and Epicurus.

On pedestals: Head of Alexander the Great. Eros. *Upper part of a statue of Hermes Criophoros, with a ram on his shoulders, as protector of flocks—a type adopted by the early Christians for the Good Shepherd. Head of Mercury, with the cap called petasus, as protector of travellers, 4th cent. B.C.

Right bracket: Head of a youth, by Polyclethus.

Left bracket: Head of Demosthenes. Headless female statue; the costume resembles that of votive statues found on the Acropolis, Athens—a long chiton, a chemisette finely knitted, and a mantle.

On pedestal: Bust of Venus, 4th cent. B.C.

On shelf: Reliefs of a young man and a bull; of a man taking the hand of a seated woman; of consultations of the oracle of Delphi. Torso of Apollo, 5th cent. B.C.

In the centre of the window: Glass case containing Etruscan and Greek vases; and a box of scarabs, presented by H.M. Victor Emmanuel III. Torso of Bacchus. Water-carrier, in rosso antico.

On the wall: Fragment of a mosaic pavement from the Villa of Livia at Prima Porta. Fragment of a relief of a biga.

At end: Headless statue of a girl at a fountain.

On table: Busts of Homer, Sophocles, and Eurypides.

On shelf: Bust of Nero as a boy, from Prima Porta.

In the centre of the room: *Mutilated heads of Doryphorus and Diadumenos, by Polyclethus. *Wounded dog, by Lysippus.

Behind the Museo Barracco, at the end of the Via Giulia, is

S. Giovanni dei Fiorentini, the national Church of the Tuscans, built by the Florentines in 1488, but not completed until 100 years afterwards, by reason of difficulties encountered in laying a solid foundation on the margin of the Tiber. These were at last overcome by *Sangallo*, and the building was finally erected from the designs of *Giac. della Porta*. The façade was added by *Alessandro Galilei* (1725). 3rd chapel rt., St. Jerome praying before a crucifix, by *Santi di Tito*. Rt. transept, SS. Cosma and Damiano condemned to the flames, by *Salv. Rosa*. At the high altar, four fine columns of Cottanello marble. Most of the sepulchral memorials are to natives of Tuscany.

Close to the Church, a suspension bridge (5 c.) crosses to the Lungara (Rte. 33). We now enter the *Via Giulia*, laid out by *Bramante*, and named in honour of Julius II. On the rt. is the

Palazzo Sacchetti, built by *Antonio da Sangallo* for his own residence, early in the 17th cent., and completed by *Nanni Bigio*. Only the N. and E. sides have been completed; high up is a beautiful cornice. At the death of *Sangallo* the palace became the property of *Card. Ricci*, who formed in it a valuable collection of statues and antiques. It then passed successively to the families of *Ceuli*, *Acquaviva*, and *Sacchetti*, and ultimately came into the possession of *Benedict XIV.*, who removed the sculptures to the Capitol, where they became the foundation of the present Museum. The little Church of

S. Biagio della Pagnotta is so called from the sacred bread distri-

buted here on the Festa of the Saint (Feb. 3rd), when mass is celebrated according to the Armenian rite. It was formerly attached to an important Benedictine Abbey, and stands on the site of a Temple of Neptune. *Alexander II.* rebuilt it in 1072, and *Gregory XVI.* gave it to the Armenians in 1836. Behind this Church has been discovered *in situ* an inscribed stone nearly 6 ft. high, which formed part of a line of *cippi* marking the limits of public property in the reign of *Tiberius* from the *TRIGARIUM* to the *PONS AGRIPPÆ*. The former was an open space at the edge of the *Campus Martius*, used for the breaking in of horses—the colt being harnessed between two trained animals in a *triga*, or three-horsed chariot; and it must have stood between the *Pal. Farnese* and *Pal. Sacchetti*. The Bridge of *Agrippa* is here mentioned for the first and only time in any document or inscription; and as it is impossible that so important a work should have disappeared without leaving any traces whatever, it is supposed that *Agrippa* may have been the original builder of the *Ponte Sisto* (see below).—*L.*

Further on to the rt. are some massive substructions of an edifice commenced by *Bramante*, as a Palace of the Law Courts for *Julius II.*, which has never been continued. The next Church is **S. M. del Suffragio** (1675), erected by a Confraternity devoted to suffrages for the souls in purgatory. 1st l., two fine columns of *Affricano*; 3rd rt., two of *Serravezza*.

Beyond this are the *Carceri Nuove*, the first prisons on the cellular system ever erected in Europe. Nearly opposite, on the l., is the little Church of **S. Filippo Neri**, commonly called, from its diminutive size, *S. Filippino*. It was founded by a glovemaker of Florence under *Paul V.*, and dedicated to *S. Trofimo*. Here is a very ancient Crucifix, brought from the Crypt of the Vatican. Festa, 26 May.

On the right is the new bridge, the *Ponte del Gianicolo*, opened for traffic in 1907.

Further on is the **Collegio Ghislieri**, founded by the celebrated physician *Giuseppe Ghislieri* in 1630, for the education of 24 youths. Adjacent is the Church of

S. Spirito dei Napoletani, built in 1572 on the site of an older edifice dedicated to *S. Aurea*, and attached to a Dominican nunnery, afterwards removed to SS. *Domenico e Sisto*. On the right is the Tomb of *Card. de Luca*, writer on Canon Law (1683). 2nd l., two columns of *broccatello*.

The first street to the rt. leads to **S. Eligio degli Orefici**, built for the Silversmiths in 1509, by *Bramante*, and restored in 1701. Returning to the *Via Giulia*, on the l. is **S. Catarina da Siena** (1526), restored and decorated with *giallo di Siena* and other marbles in 1760. Festa, 30 Apr.

We now reach, on the rt., the **Palazzo Falconieri**, modernized in the 17th cent. by *Borromini*. Good view over the river from the court. Adjacent is the circular Church of

S. M. dell' Orazione, erected in 1573 by the *Confraternità della Morte*, a pious brotherhood, who search out and bury the poor labourers who die in the Campagna. Its name is derived from the Devotions of the Forty Hours (*Quaranta Ore*), first instituted here. The Church was

rebuilt in 1737. Festa, 2 Nov. An archway here leads across the street from the Farnese Gardens to the river.

In the Via Mascherone, to the left, is **SS. Giovanni e Petronio**, formerly dedicated to St. Thomas, but given in 1575 to the Bolognese. Over the altar stood a large painting of the Virgin and Child, with SS. John Evan. and Petronius, by *Domenichino*, now in the Brera at Milan, and replaced by a copy.

The Via Giulia now leads to the

Ponte Sisto. This bridge occupies the site of the **Pons Aurelius**, which was probably built in the first instance by Agrippa, and repaired by Hadrian. It was restored in the third century by Caracalla.

In 1878, under the first arch on the left bank of the Tiber, architectural fragments and inscriptions were found in the bed of the river, proving that the bridge had been repaired, and adorned with a Triumphal Arch at its N. end, by the Emp. Valentinian and Valens, in 366-67.

Among many fragments then found was a block belonging to the attic of the arch over one of the columns, with two feet of a bronze-gilt statue rivetted on to it. Thirty pieces were recovered of the statue, which had evidently been cast in an earlier and better style than that of Valentinian, whose head was probably placed on the shoulders of some predecessor's effigy. Further dredging in the bed of the river has led to the discovery of a portion of one of the parapets, with pedestals supporting statues of Victory, in gilt bronze, and panels inscribed with the records of the reconstruction of the bridge. These fragments and inscriptions will be found in the *Museo Nazionale delle Terme*.

The bridge was ruined by a great flood in 792, after which it is mentioned as *ruptus, tremulus, and fractus*.

The present bridge of four arches was begun in 1473, by *Baccio Pontelli*, for Sixtus IV., who wished to afford easier access for pilgrims to the Vatican at the Jubilee of 1475. It was made passable on that occasion, and completed two years later. An old writer (*Domenichi*, 'Facetie,' &c., Venice, 1588) records that the expense of the work was sustained by the courtezans of the city.

In 1879 the bridge was widened 12 ft., by two footways supported on iron corbels, and the approach at both ends flanked by new quay walls. Hence to the *Trastevere* (Rte. 27).

N. of the Bridge, in the *Via Pettinari*, on the l., is the ancient Church of

S. Salvatore in Onda, so called because it was frequently inundated by the waters of the Tiber. It was restored in 1260 and 1684, and has belonged to the monks of St. Paul the Hermit, and to the Minor Conventuals. The pavement was raised above the level of the street, as a security against floods, in 1729. In 1850 the Church was restored to its original basilical form, and handsomely decorated, by Monsign. Fr. Cassetta. It now belongs to the Padri Pallottini, founded by Padre Pallotta in 1836. The nave is sustained by ancient columns with buried bases, and the baldacchino by four columns of *porta santa* (rare variety), brought from the demolished Church of *S. Salvatore a Ponterotto*.

Further in the *Via Pettinari*, on the rt. is the Church of the **Trinità de' Pellegrini** (1614). At the high altar are four very fine columns of *affricano*, and a Trinity, by *Guido Reni*.

Annexed was a richly endowed **Hospice**, founded by S. Filippo Neri in 1548, for pilgrims arriving at Rome, who are lodged for three or four days at Easter. It is said that during the Jubilee festivities of 1775 as many as 5000 were entertained daily. Here, in Holy Week, the Members of the Confraternity, among which were princes, prelates, and cardinals, used to wash the feet of twelve poor pilgrims, and serve them at table. In 1892 the Hospice and its annexes were incorporated with the general Charity Fund of the city.

Adjacent is an Oratory where sermons were formerly preached every Saturday to the Jews, compelled to listen by a law of Gregory XIII.

Opposite, in the old *Pal. Santacroce*, is the **Monte di Pietà**, established as a pawnshop on a large scale in 1539, to check the trade in usury carried on by the Jews. The movement was approved by Paul III. and succeeding pontiffs, and the Pope's own treasurer, assisted by forty Roman cavaliers, took charge of the institution. Good pictures and articles of furniture are sometimes exposed for sale. (Entrance from the N. side.)

Close by, on the E. of the Piazza del Monte di Pietà, is the little Church of **S. Salvatore in Campo**, rebuilt in 1639. Adjoining it are some scanty ruins of an

Ionic Temple, discovered in 1837. The spot was carefully re-examined in 1873 by the Archaeological commission, when two beautiful fluted columns of the Ionic order, 5 ft. in diameter, were discovered, lying across the *Via de' Specchi*, at a depth of 15 ft. The remains now visible consist of a massive basement approached by four wide steps, on which stand six stumps of fluted columns of Greek marble.

Returning to the Piazza dei Pellegrini, the *Via di Capo di Ferro* leads rt., passing on the l. the

PALAZZO SPADA (now the Court of Cassation), begun by Card. Capodiferno in 1564, from the designs of *Giulio Mazzoni*, a pupil of Daniele da Volterra. The façade was decorated by *Borromini*, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective. Adm. only to the

Sculptures.—On the first floor (50 c.) are *eight beautiful reliefs which formed the pavement of S. Agnese fuori le Mura, where they were discovered in 1620, face downwards. Window wall: Pasiphaë and Daedalus; Amphion and Zethus; Endymion (cast); Perseus (cast); Bellerophon watering Pegasus. Returning, Wounded Adonis; Ulysses and Diomedes robbing the temple of Minerva; Paris and Oenone; Death of Opheltes; Paris on Mount Ida. The two plaster casts are from the originals in the Museum of the Capitol.

In the adjacent *Sala dell' Udinanza* is a colossal *STATUE OF POMPEY holding the globe. It was found in the *Vicolo de' Leutari*, near the Cancelleria, in 1553, and is probably the identical statue which stood in the Curia of Pompey, and at whose base 'great Caesar fell.' It is 11 ft. high, and of Greek marble. Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. When discovered the head was lying under one house and the body under another: and the two proprietors were on the point of dividing the

statue, by the judge's orders, when Julius III. interposed, and purchased it for 500 crowns. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the 'Brutus' of Voltaire in the Colosseum, resolved that their Caesar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The statue was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The question of its authenticity is still disputed, especially with regard to the head.

And thou, dread statue! yet existent in
The austere form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Caesar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a scene?
Childe Harold.

The Picture Gallery is arranged in four rooms, with catalogues in each. (Adm. only by special permission of Prince Spada.) I.—22 *Caravaggio*, Portrait; 44 *Scipio Gaetano*, Julius III. II.—*Seb. del Piombo*, Astronomer; 9 *Brueghel*, Landscape; 10 *Guido Reni*, Judith; 16 *And. del Sarto*, Visitation; 43 Old copy of Christ among the Scribes, by *Leonardo da Vinci* (original in London). III.—2 St. Anne and the Virgin—'two ugly seamstresses' (*Cic.*); 15 *Brueghel*, Landscape; 29 *Salv. Rosa*, Landscape; *Lor. Lotto*, Woman taken in Adultery (copy, original in the Louvre); *Sodoma*, St. Christopher, much damaged; 40 *Moroni*, Portrait; 49 *Palmezzano*, Christ bearing the Cross; 24 *Guercino*, Death of Dido. IV.—10 *German School*, Portrait (1511); 15 *Caravaggio*, Angel's Head; 26 *Honthorst*, Christ in the Garden. Here also is a sitting statue of Aristotle, with the letters (ARIS) engraved on the base.

Opposite is the **Pal. Ossoli**, built by *Bald. Peruzzi* (1525); with its front towards the N. Facing it stands the little Church of **S. M. della Quercia**, named after a miraculous image near Viterbo, and restored by the Butchers' Company in 1732.

From the Pal. Spada the Vicolo dei Venti leads into the **PIAZZA FARNESE**, adorned with two Fountains, falling into magnificent *labra* (hot water baths) of Egyptian granite 17 ft. long, found in the Baths of Caracalla.

The ***Palazzo Farnese** belongs to the family of the ex-King of Naples, who inherited it from Elizabeth Farnese, the last of her line. It was leased in 1874 to the French, and is now the residence of their Ambassador to the Court of Italy. On the second floor is the 'Ecole de Rome,' or Archaeological Institute of France, founded in 1875. The building was begun by Paul III., while Cardinal, from the designs of *Antonio da Sangallo*, and finished by his nephew, Card. Alessandro Farnese, under the direction of *Michel Angelo* (1526). The façade towards the Tiber, with its Loggia, was added by *Giacomo della Porta* in 1580. The architecture of this palace is beyond all doubt the finest in Rome; but the blocks of travertine of which it is constructed were taken from the Theatre of Marcellus and the Colosseum, of whose ruin,

says Gibbon, 'the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes.' Admission difficult to procure, except in the height of summer, when the Ambassador is away.

The front elevation (95 ft.) is of the same height as the baldacchino at St. Peter's. In the loggia are four columns of verde antico from Zenobia's bath house at the Sulphur Springs near Tivoli.—*L.* On entering the court the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement, which was laid down by *Vignola* on the original plan of Sangallo, and the first story, by *Vignola* himself, are worthy of the best times of architecture. All the upper parts of the building, with the imposing cornice, are by *Michel Angelo*. The court was originally surrounded by an open porticus, in two ranges, the lower (Doric) still open; the upper (Ionic) has had its arches closed in recent times with brickwork and windows, which takes much away from the grandeur of this once superb atrium. Above rises the attic with its Corinthian pilasters, by *Michel Angelo*. On the rt. is a sarcophagus with rude reliefs of scenes of the chase; that on the l. is a Christian, of the 4th cent. In former times the Palace was remarkable for its fine collection of statues, now removed to Naples. In a room on the first floor are some very celebrated ***FRESCOS** by *Annibale Caracci* and his scholars, 'generally considered his best performance . . . in the technical process of fresco we know no more finished specimens . . . the drawing is altogether masterly; still we specially feel the want of true life; the general expression is cold and heavy.'—*K.* They occupied eight years in execution, and were rewarded with 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. Other subjects are—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido Reni*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo flaying Marsyas; Boreas carrying off Orithya; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salmacis and Hermaphroditus; Syrinx and Pan; Leander, guided by Cupid, swimming to meet Hero. The eight small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; the deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. Another apartment has the following frescoes by *Ann. Caracci*—Hercules supporting the globe; Anapius and Amphimone saving their parents from an eruption of Aetna; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion.† In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 ft. in elevation; it has a heavy oak roof, with deep sunk panels, and

† Photographs at Spithöver's.

was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese Collection—some good ancient architectural fragments, and recumbent statues of Piety and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Vasari*, *Salviati*, and the two *Zuccheri*. The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, was sculptured by *Moschino* out of a column taken from the Basilica of Constantine.

At the N.W. corner of the Piazza is the Church of **S. Brigida**, founded by Boniface IX. upon the site of the House of St. Bridget of Sweden, where she died in 1373. It was restored in 1513, and again in 1894.

To the l., by S. Brigida, the Via di Monserrato leads to the Church of

S. Girolamo della Carità, said to occupy the site of the House of the Roman matron S. Paola, who entertained here St. Jerome, when summoned to Rome by Pope S. Damasus in 382. Originally belonging to the Observants, it was given by Clement VII. to a Brotherhood of Charity, composed of noble foreigners, whose chief office was to minister to prisoners, and who rebuilt the Church in 1600. Here St. Philip Neri lived for 38 years; here he founded his Order; and here he was visited by SS. Carlo Borromeo, Ignatius, Camillo Lellis, Felix of Cantalice, and others. The rooms which he inhabited may still be seen, adorned with frescoes and reliefs in illustration of his life and labours. There is also a painting of the Saint with the Virgin and St. Francis, by *Romanello*.

Over the high altar is a copy of *Domenichino's* celebrated Communion of St. Jerome, originally painted for this Church, by *Vincenzo Camuccini*. Festa, 30 Sept.

On the l., in the adjacent Piazza, stands the Church of **S. Catarina della Ruota**, belonging to the Canons of the Vatican. It affords a curious instance of the corruption of names, having been dedicated in the 12th cent. to *S. M. de Catenariis*, a title derived from the chains (*catene*) hung up in an adjoining Oratory by captives redeemed from the Barbary pirates. *Catenariis*, carelessly pronounced, became *Catarina*. Festa, 25 Nov. Opposite is

S. Tommaso degl' Inglesi, the Church of the **ENGLISH COLLEGE**. The first English colony in Rome was the Anglo-Saxon School founded by Ina King of Wessex, which, after flourishing for about 400 years, came to an end in the time of Innocent III. That Pope assigned the scanty remains of its possessions to the Hospital of S. Spirito in Sassia (p. 351), a gift which was confirmed by King John. From this period the English remained practically without a Hospice until 1858, when the *Universitas Pauperum Anglicorum* was constituted, and four years later was endowed with a house on the site of the present College by John Shepherd and his wife Alice. The Hospice was dedicated to St. Thomas of Canterbury, and many officers in the armies of Edward III. and the Black Prince had a share in its endowment.

In the reign of Queen Elizabeth the Hospice was converted into a

College for the education of candidates for the Priesthood, which the change of religion had made it impossible to maintain in England. The College was rebuilt in 1675, and continued to supply England with priests (44 of whom appear to have suffered martyrdom in their own country) until suppressed under the First Empire by the French, who destroyed the Church, and quartered their troops in the building. It was re-opened in 1818, and was subsequently placed under the Rectorship of Dr. Nicholas Wiseman.

In an upper Corridor of the College are portraits of all the English Cardinals, from Wolsey to the present day. The fine Library was augmented in 1890 by a bequest of the valuable books belonging to Card. Howard.

The **CHURCH** was built in 1866-88, but contains several interesting memorials of an earlier structure. Among them is the beautiful *Tomb with recumbent effigy of Card. Bainbridge, Abp. of York and British Envoy to Julius II. (1514). Sir Thomas Dereham, a follower of the Stuarts (1739), has also a monument here. The Holy Trinity over the altar, with SS. Thomas of Canterbury and Edmund, is by *Durante Alberti* of Borgo S. Sepolero (cir. 1580). In the gallery are 36 paintings in tempera, reproduced from frescoes by *Pomaranio*, representing for the most part English martyrdoms.

Further l. is the Church of **S. M. di Monserrato**, built by *Antonio da Sangallo* in 1495, with a Hospice for Spaniards. 1st altar rt., S. Diego, with a kneeling Boy-donor, by *Ann. Caracci*; on the rt., Monument, erected in 1831, to two Popes of the Borgia family—Calixtus III. and Alexander VI. Their bodies were brought hither from the Crypt of St. Peter's in 1610. 3rd l., Statue of St. James, by *Giac. Sansovino*. In the court, entered from the passage to the Sacristy, are several interesting and *beautiful tombs removed from S. Giacomo in the Piazza Navona (1467-1506).

Passing on the l. the little Church (1895-1896) of S. Gioe. in Aiso (Agnoli), we reach on the same side

S. Lucia del Gonfalone, which belonged in 1394 to an ancient Confraternity instituted for the redemption of slaves, who carried a banner (gonfalone) with a red and blue cross. It is also called *S. L. della Chierica*, from a drain (cloaca) which ran close by. Adjacent is a picturesque building in brick and travertine; and further on the *Casa Crivelli* (1535), with an ornamented façade.

The next street on the rt. leads into a little Piazza facing the *Corso Vitt. Emanuele*, in which stands the **Pal. Cesarini Sforza**, with a good Early Renaissance inner court. It was the residence of Card. Roderigo Lenzuoli Borgia, before his elevation to the pontificate as Alexander VI., and served as the **Pal. della Cancelleria** until 1517.

In front is a monument to Terenzio Mamiani, statesman and poet (1885). Following the *Corso* to the l., we soon reach, at a corner on the rt., the **Banco S. Spirito**, built as a Pontifical Mint by *Ant. da Sangallo*, with a cornice in Greek pattern. Further on, the **Pal. Cicciaporci**, built in 1521 by *Giulio Romano*, with an imposing front in travertine and many interesting details. Opposite is the **Pal. Niccolini**, by *Giacomo da Sansovino* (1523)—his best work in Rome.

We next reach the Church of SS. Celso e Giuliano in *Banchi*, so

called because the street in which it stands was formerly occupied by moneychangers and lawyers. It is oval in form, and was rebuilt in 1731. Festa, 9 Jan.

Close to this Church was an Arch, erected by the successive Christian Emperors Gratian, Valentinian, and Theodosius, as an entrance to a magnificent Porticus which passed over the Bridge, and extended as far as St. Peter's, to protect pilgrims from the weather. Many fragments of its rich marbles adorn the neighbouring Churches.

In mediaeval times, the S. side of the Ponte S. Angelo was the place of public executions. Here were executed, in 1599, the Cenci family.

ROUTE 23.

From the Ponte S. Angelo to the Piazza Ara Coeli, by the Chiesa Nuova, the Cancelleria, the Campo dei Fiori, the Theatre of Pompey, S. Carlo ai Catinari, and S. Caterina dei Funari.

[Omn., p. [28], 24; Tramway, p. [27], 3, 15.]

Walking S. from the Ponte S. Angelo, and turning l. into the Corso Vitt. Emanuele, we soon reach the

Chiesa Nuova, or **S. M. in Vallicella**, erected by S. Filippo Neri, assisted by Gregory XIII. and Card. Cesi, from the designs of *Martino Lunghi*, in 1575. It is also called *S. M. in Vallicella*, because of a little valley which once existed here, whereon St. Gregory the Great had built a Chapel dedicated to the Virgin. The interior is rich in marbles and ornaments, but is badly lighted. The ceiling, cupola, and vault of the tribune were painted by *Pietro da Cortona*.

1st chapel rt., Crucifixion, by *Scipione Gaetano*. 3rd, Ascension, by *Musiano*. Rt. transept, Coronation of the Virgin, by *Cav. d'Arpino*. The richly decorated Cappella Spada has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. In the Chancel, on the rt., Tomb of Card. Baronius, the learned annalist (1607). Over the high altar, the Virgin in glory; on the l., SS. Gregory, Maurus, and Papias; rt., SS. Domitilla, Nereus, and Achilles; all three *early works by *Rubens* (1606). L. transept, Presentation of the Virgin, by *Baroccio*. On the l. of the Choir is the highly-decorated **CAPPELLA DI S. FILIPPO**, beneath the altar of which the Saint lies buried. Above is his portrait in mosaic, after the original by *Guido Reni* (see below).

From the end of the l. aisle we enter the SACRISTY, on the vault of which is the Archangel bearing the symbols of the Passion, by *Pietro da Cortona*. Colossal statue of S. Filippo, by *Algardi*. On the first floor are the rooms and Oratory of the saint, still retaining the furniture which he used, and his portrait, by *Guido Reni*. Other relics may be seen in the *Cappella Interna*. Festa, 26 May..



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1st chapel rt., Crucifixion, by *Scipione Gaetano*. 3rd, Ascension, by *Musiano*. Rt. transept, Coronation of the Virgin, by *Cav. d'Arpino*. The richly decorated Cappella Spada has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. In the Chancel, on the rt., Tomb of Card. Baronius, the learned annalist (1607). Over the high altar, the Virgin in glory; on the l., SS. Gregory, Maurus, and Papias; rt., SS. Domitilla, Nereus, and Achilleus; all three *early works by *Rubens* (1606). L. transept, Presentation of the Virgin, by *Baroccio*. On the l. of the Choir is the highly-decorated **CAPPELLA DI S. FILIPPO**, beneath the altar of which the Saint lies buried. Above is his portrait in mosaic, after the original by *Guido Reni* (see below).

From the end of the l. aisle we enter the SACRISTY, on the vault of which is the Archangel bearing the symbols of the Passion, by *Pietro da Cortona*. Colossal statue of S. Filippo, by *Algardi*. On the first floor are the rooms and Oratory of the saint, still retaining the furniture which he used, and his portrait, by *Guido Reni*. Other relics may be seen in the *Cappella Interna*. Festa, 26 May.





The adjoining **Convent**, formerly the headquarters of the Oratorians, but now devoted to the Assize and other law courts, is one of the best works of *Borromini*. The flat roof of the Oratory is an imitation of that of the Cella Solearis at the Baths of Caracalla. The

BIBLIOTECA VALLICELLIANA contains 20,000 vols. The *Enarrationes in Psalmos*, by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th cent. is attributed to Alcuin. Several inedited MSS. of Card. Baronius are also preserved here, as this library is now the seat of the Roman Historical Society.

Turning to the l. beside the Church and then to the rt., we reach on the l. the *Pal. del Governo Vecchio*, with a good Renaissance doorway in white marble. Opposite is the elegant little ***Casa Turci**, built by a scholar of Bramante, for Pietro Turci, one of the Pope's secretaries, in 1500.

Continuing along the Via del Governo Vecchio, the Via del Parione turns l. to **S. Tommaso in Parione**, a little Church consecrated in 1139, and restored in 1582. A Cardinal's title was assigned to it in 1517, and here St. Philip Neri was ordained priest in his 37th year. At the end of the street is seen the porch of *S. M. della Pace* (p. 197).

Returning S., the Vicolo Savelli leads us back into the Corso Vitt. Emanuele. The second block on the rt. is the LICEO GINNASIO MAMIANI, a large School formed by extensive restorations of the *Pal. Sora*. Turning l., we pass on the rt. the imposing Cancelleria (see below) and reach on the rt. the Church of

SS. Lorenzo e Damaso, forming the N. side of the Cancelleria, and erected in 1495 by Card. Raffaele Riario, nephew of Sixtus IV., from the designs of *Bramante*. In 370 Pope St. Damasus, under the invocation of S. Lorenzo, built a Basilica in the centre of the barracks or stables of the *Factio Prasina*—the green squadron of charioteers and riders of the Circus Maximus—and attached to it a Library modelled on that of Pergamon. Its documents were taken to the Lateran, as the central deposit of Church records, in the 7th cent., and the building levelled to the ground in 1486, when Card. Raff. Riario founded the present Basilica, 200 ft. east of the old one.—*L.* It has a fine entrance door by *Vignola*, but the interior was ruined in the French Revolution, and the Church re-opened, after being closed for 22 years, on Aug. 9th, 1820.

At the end of the rt. aisle is a Monument to Count Pellegrino Rossi, who was murdered in the adjoining palace in 1848, with his bust by *Tenerani*. Over the high altar is the Coronation of the Virgin with SS. Peter, Paul, Lawrence, and Damasus, by *F. Zuccherò*. The baldacchino is supported by four beautiful columns of Egyptian alabaster. At the end of the l. aisle, Tomb of Luigi Patavini, Patriarch of Aquileia (1505). Nearer the door, Monument to the accomplished scholar and poet, Annibale Caro (1566). To the l. of the door, copy of the statue of St. Hippolytus in the Lateran Museum. This Church is always held by the Vice-Chancellor of the Pope. It ranks as one of the minor Basilicas, and has a College of ten Canons, six chaplains, and 16 *beneficiati*.

The ***Palazzo della Cancelleria**, one of the most magnificent in Rome, was begun by Card. Mezzarota, and completed in 1495 by Card.

Riario, patriarch of Aquileia, from the designs of *Bramante*. It was built with travertine from the Colosseum, and marbles from the Arch of Gordianus; the 44 columns of granite which sustain the double porticus of its court were taken from the old structure of S. Damasus, and belonged originally to the Theatre of Pompey. The gateway was designed by *Dom. Fontana*. The great saloon is decorated with frescoes by *Vasari*, representing events in the history of Paul III. and other subjects, by *Salviati*. In June, 1848, this palace was the place of meeting of the Roman Parliament, summoned by Pius IX. In the next month the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. Soon afterwards it was the scene of the assassination of Count Rossi, prime minister of Pius IX., on going to re-open parliament. The inner court is very beautiful, its Doric porticus being surmounted by an elegant attic, ornamented with Corinthian pilasters. The roses on the capitals are those of the Riario heraldic shield. This Palace is the residence of the Cardinal Vice-Chancellor, and is still occupied by offices for the administration of papal affairs.

S. of the Cancelleria is the lively **Campo dei Fiori**, where the vegetable market is held every morning. On Wednesday a fair is held, worth visiting, when antiquities and curiosities of various kinds are for sale.

In the centre is a bronze Statue (1889) of the Dominican free-thinker **GIORDANO BRUNO**, born at Nola in 1550, burnt here by the Inquisition in 1600. The eight portrait medallions represent champions of religious freedom, of whom the best known are *Paolo Sarpi*, the Venetian Servite (1623), *Michael Servetus*, burnt by Calvin (1553), *John Wiclif* (1384), and *John Huss* (1415).

In 1900, the tercentenary of the burning of Bruno, the statue was covered with wreaths.

E. of this Piazza stood the **Theatre of Pompey**, the first erected in stone at Rome. It was built by Pompey the Great (B.C. 55), restored at great expense by Augustus, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and again restored by later Emperors. It was also repaired by Theodoric in the middle of the 6th cent., but by this time the number of its seats had diminished from 40,000 to 27,000. In the middle ages it was converted into a fortress, and was a stronghold of the Orsini during the troubled times of the 11th and 12th cents. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, and especially to appease their prejudice against the employment of stone instead of wood, added to the theatre a temple dedicated to Venus Victrix, and pretended that the seats of the theatre were mere steps leading to the temple. The site lies between S. Andrea della Valle on the N., the Campo dei Fiori on the W., the little Church of S. Barbara on the S., and the Via dei Chiavari on the E. The **Palazzo Pio** was built by the Orsini upon its ruins. The semi-circular form of the theatre may be traced by walking E. from the Campo dei Fiori through the Pal. Pio to the little Church of S. M. di Grotta Pinta (see below). The *Via dei Chiavari* follows the line of the *scena*.

In the cellars and vaults of the Palazzo Pio some arches and frag-

ments of massive walls may be examined (entrance at 95 Via del Biscione). Here the colossal bronze statue of Hercules was found in 1864, now in the Vatican.

In front of the theatre, extending E., was the famous Porticus of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica. In this porticus Brutus, as we are told by Appian, sat in judgment as praetor on the morning of Caesar's death. Close to the theatre was the memorable Curia, in which

Even at the base of Pompey's statue,
Which all the while ran blood, great Caesar fell.

The celebrated statue of Pompey, now in the Palazzo Spada, was found hereabouts, as well as the Torso Belvedere, now in the Vatican. Nearly fifty granite columns were removed from the Theatre and Porticus to build the old Basilica of S. Lorenzo (see above).

S. M. di Grotta Pinta, consecrated in 1343, was anciently called *S. Salvatore in Arco*. It derives both names from an archway belonging to the ruins of the Theatre, by which it was approached from the Piazza del Biscione, and which may probably have been painted.

Quitting the Piazza Campo dei Fiori by the Via dei Giubbonari, we soon reach a Piazzetta on the l., where stands the little Church of **S. Barbara**. It was founded in 1306, and formerly gave a title to a Cardinal. In 1600 it was restored by a Confraternity of Booksellers, who added to its dedication the name of their patron saint, Thomas Aquinas. Festa, 4 Dec.

Continuing S.E. we reach on the l. the Barnabite Church of **S. Carlo ai Catinari** (1612), so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. On the spandrels of the cupola, which is high in proportion to its diameter, are frescoes of the Cardinal Virtues, Prudence, Justice, Temperance, and Fortitude, by *Domenichino*. In the choir, behind the chancel, opening out of the sacristy, is a colossal half-figure of S. Carlo at prayer, in fresco, by *Guido Reni*. Over the high altar S. Carlo ministering to the sick during the Plague at Milan, by *Pietro da Cortona*. The death of S. Anna, in the 2nd chapel l., is by *Andrea Sacchi*. Festa, 4 Nov.

The **Piazza Benedetto Cairoli**, in front of the Church, was laid out at the expense of Mr. William Huffer in 1890. On its W. side stands the **Pal. Santacroce**. Close to it on the W. is the Monte di Pietà, and on the S. the old quarters of the Ghetto. The street now forks, and we bear l. into the Via dei Falegnami. On the l. is the Church of **S. Anna dei Funari**, which belonged to the Templars in 1297, and was restored in 1675. Opposite is **S. M. in Publicolis**, probably so called from one of the Publico Santacroce family. It was rebuilt by Card. Marcello Santacroce in 1643, and has a good slab tomb with effigy of Alfonso Santacroce (1472).

We now reach the **PIAZZA DELLE TARTARUGHE**, so named from the ***Fontana delle Tartarughe**, a graceful fountain by *Giac. della Porta* (1585), ornamented with tortoises. Four bronze youthful figures, by *Taddeo Landini*, support a tazza, from which the water flows into the basin.

On the W. side is the **Palazzo Costaguti**, built by *C. Lombardi* in [Rome.]

1590 (admittance only by private introduction). On the 1st floor are six ceilings, painted in fresco:—I. *Albani*. Hercules wounding the Centaur Nessus. II. *Domenichino*. Apollo in his car; Time discovering Truth. III. *Guercino*. Rinaldo and Armida in a chariot drawn by dragons. IV. *Cav. d'Arpino*. Juno nursing Hercules; Venus with Cupids and other divinities. V. *Lanfranco*. Justice and Peace. VI. *Romanelli*. Arion saved by the dolphin.

[From the S.E. corner of the Piazza a crooked street leads to the Benedictine Church of **S. Ambrogio della Massima**, built in 423 upon the site of the house inhabited by St. Ambrose and his sister Marcellina, and rebuilt by Card. Luigi Torres and his sister Beatrice in 1606. There are fine columns of *Serravezza* l. and *Porto Venere* rt., in the transept. The interesting rooms of St. Ambrose are open on the 7th Dec.

The origin of the title *Massima* is attributed to the *Porticus Maximae* of the 5th and 6th cent. which ran close by. At the entrance doorway within the court on the rt. is a fresco of the Deposition. The Church belongs to the Monks of Subiaco.]

Nearly opposite is the **Palazzo Mattei**, built on the site of the Circus of Flaminius by Asdrubale Mattei (1615). The gallery of pictures and statuary, once celebrated, has been dispersed. The Palace formerly included within its area the Pal. Caetani (see below) and the Pal. Longhi, by *Vignola*, in the Piazza Paganica. The court and staircase of the Pal. Mattei are decorated with reliefs from sarcophagi and other fragments of ancient sculpture, the only relics of the once famous Monumenta Matheiana, besides the few in an avenue of the Villa Mattei (p. 129).

Further on is the Church of **S. Catarina dei Funari**, erected at the expense of Card. Cesi, by *Giac. della Porta* in 1563, with a curious tower and a white marble doorway. A Church dedicated to S. Rosa of Viterbo stood on its site in the 13th cent. In 1536 it was given to S. Ignatius Loyola, and now belongs to an Augustinian Nunnery. 1st chapel rt., St. Margaret, with the Coronation above, by *Ann. Caracci*. Festa, 25 Nov.

The FLAMINIAN CIRCUS has entirely disappeared, though considerable remains existed in the 16th cent., when the foundations of the Pal. Mattei were laid. It was founded by C. Flaminius Nepos, the Censor, who fell at Lake Trasimene, B.C. 217. A part of it was long used as a rope-walk, whence the name *Funari*. In its longest diameter it extended from the Pal. Mattei and the Piazza Paganica to the Pal. Massimo in the Piazza di Ara Coeli.

The street running N. beside the Church leads to the **Pal. Caetani**, the residence of the great baronial family of Caetani, Dukes of Sermoneta. It was built by *Bart. Ammanati* for Luigi Matteo in 1560. The archives are perhaps the most complete preserved in any of the great Roman Houses, some deeds of donation being of the 9th and 10th cent. The Caetani were once lords of all the country from Velletri to Fondi; they gave two popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonna and Orsini princes in their long contests with the popes in the 11th and 12th cent. Their vast estates were confiscated by Alexander VI. in

favour of one of his bastard sons, but subsequently restored, with a ducal title.

Opposite is the ancient Church of **S. Lucia alle Botteghe Oscure**, so called from the dark arcades of the Circus upon which it was built. About 1630, Card. Dom. Ginnasi founded here a College for twelve students, whence the Church took the name of *S. L. dei Ginnasi*. Festa, 13th Dec. A few yds. E. is the little Church of *S. Stanislao dei Polacchi* (1580). Festa, 7 May.

The Via Delfini leads hence to the Ara Coeli. Our street bears to the rt., and passes the Church of

S. M. in Campitelli, rebuilt in 1659, by *Rainaldi*, to receive a miraculous image of the Virgin, which is said to have stayed a pestilence in 1656. This image, originally at *S. Galla*, and now preserved over the high altar, is a precious and unique specimen of ancient *intarsio in pietra dura*. In the 2nd chapel rt. is the Descent of the Spirit upon the Infant Jesus, by *Luca Giordano*. In one of the ovals at the base of the dome are two portions of a spiral column of translucent oriental alabaster, in the form of a cross, found in the neighbouring Porticus of Octavia. In the rt. transept is a monument to Card. Bart. Pacea, the minister and companion of Pius VII. in his exile, by *Pettrich* of Dresden. The altar of the 2nd chapel l., beneath which is buried B. Giov. Leonardi, was consecrated by Card. York in 1759. In the 1st chapel l. are two monuments resting on four lions in *rosso antico*, and bearing the inscription *NIHIL* and *UMBRA*. The name of Campitelli appears to be derived from *Campus teli*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telum* was hurled, to indicate the impending hostilities. The Church belongs to the Clerics of the *Madre di Dio*, and is remarkable for its ingenious distribution of light and effective treatment of colours.

Turning l. into the Via di Tor de' Specchi, we pass on the l. the CONVENT occupied by S. Francesca Romana (open on March 9th). In the richly decorated Chapel are some plain but tasteful stalls, and in the Oratory an old fresco of the Virgin and Child with SS. Benedict and Scolastica. Nearly opposite is the little Church of **S. Andrea in Vincis** (osiers), belonging to the *Scarpellini*, or stone-cutters. The name is derived from the mats and ropes of withy once made in the neighbourhood. Festa, 8 Nov. Higher up the street is the Church of **S. Orsola** (1607), formerly *S. Niccolò de Funariis*, with a slab-tomb of 1313. Hence the *Vicolo della Rupe Tarpea* leads to the foot of the Tarpeian Rock. A few steps further is the Piazza d' Ara Coeli (Rte. 4).

ROUTE 24.

From the Ponte Sisto to S. M. in Cosmedin, by the Porticus of Octavia, the Theatre of Marcellus, S. Nicola in Carcere, and the House of Crescentius.

[Tramway, p. [27], 10.]

2 min. N.W. of the Ponte Sisto is the Church of *S. Trinità dei Pellegrini* (Rte. 22). Here we turn to the rt., and soon reach *S. Paolo alla Regola* (a corruption of *arenula*, from the sand deposited by the Tiber). The Church was formerly Augustinian, but was given in 1619 to Sicilians of the Third Order of St. Francis. From the rt. aisle a few steps descend to the *Scuola di S. Paolo*, a large chamber in which the Apostle is said to have instructed his converts. Festa, 25 Jan.

Passing the Church, the first street on the l. leads to

S. M. in Monticelli, restored in 1101, 1143, and 1725, when it was given to the *Padri Dottrinari*. In the tribune is an early 11th cent. mosaic of the head of the Saviour, much renewed. Ten fluted columns of *pavonazetto* have been barbarously encased within the pilasters. At the end of the street is seen the planted *Piazza Benedetto Cairoli*.

From the Church the *Via della Stufa* leads into the *Via Arenula*. Crossing it we turn l. under an archway. On the l. are two columns and an architrave supposed to have belonged to the cryptoporticus of the

Theatre of Balbus, erected B.C. 13, by Cornelius Balbus, African pro-Consul, at the desire of Augustus. The ruin is called the *Crypta Balbi*. Near this the colossal statues of Castor and Pollux, now on the Campidoglio, were found in 1556.

At the end of the street on the l. is the Church of **S. M. del Pianto**, so called from an image of the Virgin which stood over the door of a neighbouring house, and is said to have wept visibly at the sight of a murder in 1546. For this reason it was removed into the Church, then called *S. Salvatore in Cacaberis*, from the *cacabi* (saucepans) made largely in the vicinity; and the Church itself was re-dedicated to the Virgin in 1612. It now belongs to the Brotherhood of the *Dottrina Cristiana*.

We now turn into an open space once covered with the hovels of the Ghetto, which was entirely destroyed by street improvements in 1886. It was assigned to the Jews as an exclusive quarter by Paul IV. in 1556, and was formerly closed by gates at Ave Maria. The Jewish colony has migrated partly to the district of SS. Cosma e Damiano in the Trastevere, partly to the neighbourhood of the Lateran. In 1903 a large new Synagogue was erected near the Ponte Quattro Cape.

On rising ground formed by the ruins of the Theatre of Balbus, stands the **Pal. Cenci Bolognetti**, an immense and gloomy pile of

Section 15.

Rte. 24. 25.



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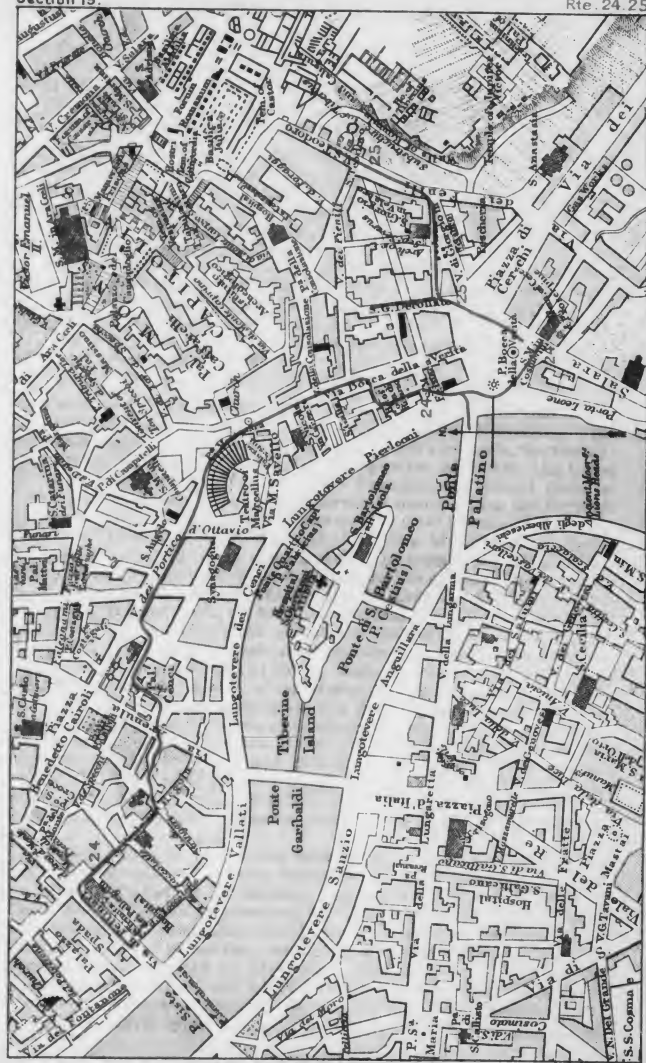
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massive architecture, once the residence of the famous Cenci family. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. The German painter *Overbeck* had his studio here.

Opposite is the little Church of **S. Tommaso a' Cenci**, founded in 1113 by Cencio, bp. of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575. It is decorated with frescoes and marbles, but, though built as a sepulchral chapel, it contains no monuments of the family. There is a smaller Oratory on the 1st floor.

In the middle ages this Church was celebrated as the official residence of the **CAPUT ROMANAE FRATERNITATIS**, a powerful and important body of ecclesiastics, who appear to have been originally charged with the obligation of saying frequent Masses for the Dead.

Cola di Rienzo was born and lived for many years in a house close by, of which no trace remains.

Crossing the open space, we reach the interesting remains of the

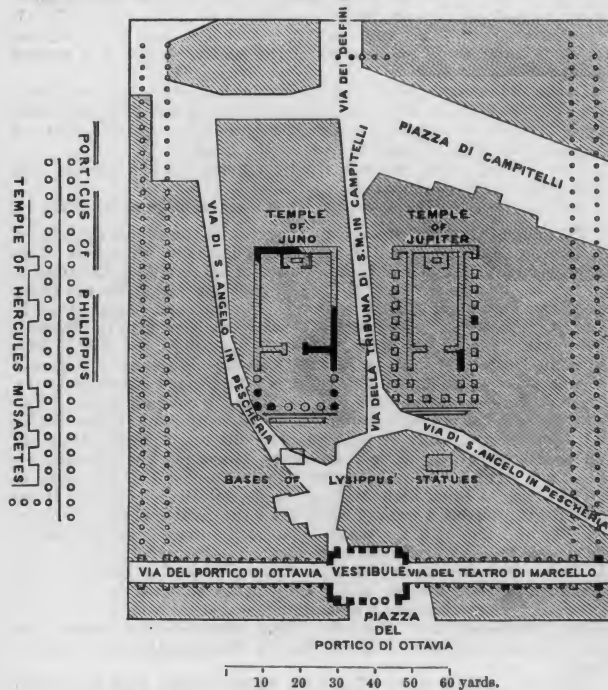
Porticus of Octavia, erected by Augustus on the site of that raised by Quintus Metellus, B.C. 148, near the Theatre of Marcellus. This consul brought from Macedonia, the scene of his conquests, the twenty-five bronze horsemen executed by Lysippus for Alexander the Great in commemoration of the battle of the Granicus, and placed them in front of his Porticus. They were afterwards transferred to the Porticus of Octavia. The bronze horse, excavated in 1849 in the Vico delle Palme in Trastevere, and now in the Capitoline Museum, is supposed to have belonged to one of these groups. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the Temples of Jupiter Stator and Juno Regina, built by Aemilius Lepidus and Quintus Metellus, and re-erected by the Greek architects *Batrachos* and *Sauros*, for Augustus. The ruins which now remain formed the entrance to the porticus. A brick arch at the S. angle, substituted for two fallen columns, is probably a work of repair after the great earthquake in A.D. 442. To the l. of it are remains of a good square-headed doorway. The vestibule had two fronts, each adorned with four fluted columns 3½ ft. in diameter, and two Corinthian pilasters of white marble supporting an entablature and pediment, parts of which are still preserved. The entire group of buildings was destroyed by fire in the reign of Vespasian, and restored by Sept. Severus and Caracalla, A.D. 203. On the architrave is an inscription recording the above restorations.

Near the middle of the Via della Tribuna have been discovered remains of the *Schola Octaviae*, which stood behind the Temples, with its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, presented by that sculptor to Phryne, Venus by Pheidias, and Aesculapius and Diana by Praxiteles. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered here. Behind the *Schola* were the Greek and Latin Libraries, and between them stood the *Curia Octaviae*, which was frequently used for meetings of the Senate. In 1878, opposite the side door of the church of S. Angelo,

was found a block of marble, 6 ft. by 4, much injured by fire, bearing the inscription:—

OPUS TISICRATIS
CORNELIA 'AFRICANI' F
GRACCHORUM.

This is supposed to have been the base of the celebrated sitting statue



PORTICUS OF OCTAVIA.

of Cornelia mentioned by Pliny as placed in the porticus of Metellus, afterwards of Octavia. It is now in the Capitoline Museum.

The entire circuit, and the sites of the four-fronted arches at the angles of the Porticus of Octavia, may now be recognised, the most distinct being at No. 4, Via della Catena di Pescheria. The three fluted columns of white marble in front of the Church belonged to the

angle of the pronaos of the Temple of Juno. One of the side walls of the cella of the Temple of Jupiter has been discovered under the Church of S. M. in Campitelli, so that the Via della Tribuna di Campitelli, behind S. Angelo in Pescheria, shows pretty exactly the ancient space between the two temples.

The following curious inscription on a tablet inserted in the pilaster at the S. angle of the vestibule records the right of the municipal authorities to the heads and shoulders of all fishes beyond a certain dimension, brought to this market:—

CAPITA PISCIMUM
HOC MARMOREO SCHEMATE
MAJORUM USQUE AD PRIMAS PINNAS
INCLUSIVE CONSERVATORIBUS
DANTO.

The Porticus of Philippus stood N.W. of that of Octavia, and surrounded the Temple of Hercules of the Muses. Remains of it may be seen in the cellars of the Pal. Lovatelli (Lorenzana) and of S. Ambrogio alla Massima.

The Church of S. Angelo in Pescheria, rebuilt on the site of the Temple of Juno Regina, by Stephen III. in 752, and restored in 1610, 1700, and 1866, is chiefly remarkable from its connection with the history of Cola di Rienzo. It was upon the walls of this Church that he exhibited the allegorical picture of Rome which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the 'good estate.'

Adjacent on the rt. (entered from the Church) is the Oratorio di S. Andrea, for the use of fishermen in the market.

Continuing to the rt., we soon pass on the l. the little Osteria della Catena, standing back at the entrance to the Via della Tribuna. Here in 1878 Comm. Lanciani and Father Corrado discovered, in the cellars of the tavern, the basement of a temple, in solid *opus quadratum*, the position of which tallies exactly with that ascribed to the TEMPLE OF APOLLO, one of the most ancient and highly revered in Rome.

Opposite is the *Theatre of Marcellus, the second opened in Rome. It was begun by Julius Caesar, finished by Augustus, and dedicated by that Emperor to the young Marcellus, son of his sister Octavia, whose name he gave to the magnificent Porticus adjoining the theatre, which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by superstructures and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting, and the details are in a purer style than those of the Colosseum. The basement, now half-buried beneath the street, is Tuscan, or Romanized Doric; the capitals of the columns and the entablature, though much mutilated, still supply many interesting details. The second story is Ionic, treated in its original Greek beauty and simplicity, with volutes and egg-and-dart mouldings carefully worked, not left in the rough as at the Colosseum. The third was probably Corinthian, but it has been replaced by the upper stories of the modern houses. Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with models for

the Roman Doric and Ionic orders. The whole is built of travertine, once covered with *opus albarium*. Many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. The building was capable of containing 20,000 spectators. In 1086 it was converted by Pierleone into a fortress, and the **Pal. Savelli**, purchased in 1742 by the ORSINI, dukes of Gravina, was built upon its ruins by *Bald. Peruzzi* in 1526.

In the Via dei Saponari, a few yds. N. of the Piazza Montanara, is the little Church of *S. M. in Vincis*, restored by the Soapboilers in 1607. On the pavement is the slab-tomb of a priest with effigy—early 14th cent. At No. 35, in the Vicolo della Bufola, which leads out of the Piazza on the l., are some scanty remains of a Colonnade which surrounded the FORUM OLITORUM, or great vegetable market. In 1875 the travertine pavement of the forum, covered with fragments of marble and sculpture, was brought to light for a length of 120 yds. On the S. side was found a paved street, 24 ft. wide, which was traced for nearly 180 yds.

In Dec. 1879, during the demolition of a block of houses, between the Vicolo della Bufola and the S. extremity of the Piazza Montanara, a travertine pilaster of the second Porticus of Minucius, consul A.U.C. 644, was discovered in its place, and with its Doric capital. It was in this porticus that gratuitous distributions of corn took place, for which *tesseræ* were issued.

Facing the end of the Vicolo della Bufola is the little Church of **S. Omobuono**, built by the Tailors' Guild in 1578 on the site of *S. Salv. in Portico*. Over the altar is a tolerable painting of the Virgin and Child with SS. Stephen and Omobuono, and Christ above. On the l. wall, *Tomb of a benefactor to the earlier church, with busts in relief of his wife and child. In the Sacristy, good Ciborio in white marble. Festa, 13 Nov. The broad Via della Consolazione leads hence in 5 min. to the Forum, passing **S. M. della Consolazione** (1471-1585), containing a much venerated Madonna (high altar), out of gratitude for whose benefits the Church was founded. Attached to it is an extensive and well managed HOSPITAL (1085-1600), which receives yearly 3000 patients of both sexes for surgical operations and accidents. The number of permanent inmates is about 90. To the l. of the altar in the main ward is a white marble Tabernacle (1493). An artificial cavern is accessible from the street leading out of the Piazza on the left. It extends some hundred feet beneath the Capitoline Hill, and opens into large chambers, several of which are now used as wine cellars.

On the rt., just beyond the Piazza Montanara, is the Church of

S. NICOLA IN CARCERE, interesting from its position over the substructions of three temples, dedicated probably to *Spes*, *Juno Sospita*, and *Pietas*, which stood side by side. The two on the rt. were Ionic, the other Tuscan. The Temple on the l., the smallest of the three, may be that vowed to *Juno Sospita* by Cn. Cornelius Cethegus in the year B.C. 196. The central, largest, and best preserved is that of *Pietas*, built by the son of M. Atilius Glabrio, in fulfilment of a vow made by his father at the battle of Thermopylae, B.C. 180. The temple on the rt. is believed to be that of *Hope*, consecrated by Aulus Atilius Calatinus, B.C. 254, and twice burnt down and restored.

This very ancient Church derives its name from a Byzantine prison

built close by after the fall of the western Empire, and supposed to be the original scene of the 'Caritas Romana.' One of the cells shown to strangers beneath the Church is said to be that in which a starving prisoner, an old man, was kept alive by milk from his daughter's breast, an incident which inspired some beautiful lines in the fourth canto of 'Childe Harold.' The Church is mentioned as early as the 6th cent., and has given a title to a Cardinal deacon since 590. In 1599 it was restored by *Giac. della Porta*, and under Pius IX. it had a thorough renovation in the gaudiest modern style, at a cost of 12,000*l.* On the front is a part of the ancient entablature of one of the Ionic Temples, with three of its fluted travertine columns, two others being built into the wall of a room on the l. In the nave on the l. are remains of the cella of the Temple, to the *pronaos* of which these five columns belonged. In the rt. aisle are five other columns, and a pilaster, which belonged to a second Temple. Two more columns may be seen in the wall of a house to the rt. To the l. of the Church are six half-exposed columns, and some remains of an entablature.

On the 2nd column rt. is a curious 9th cent. inscription in red letters. Beneath the high altar, under a modern tabernacle, supported by four columns of Egyptian alabaster, is an urn in very rare green porphyry. The entrance to the *substructions of the ancient temples, which are well worth a visit, is from the sacristy (50 c.). Festa, 6 Dec.

A few yards beyond S. Nicola is **S. Galla**, formerly *S. M. in Portico*, where S. Galla, a Roman widow, founded a Hospice and Sisterhood about 543 in her own adjoining house (S. Greg. Dialog. IV. 13). It possessed a miraculous Madonna, and gave a title to a Cardinal deacon until 1601, when Clement VIII. removed the image to S. M. in Campitelli. The Hospice was enlarged and re-endowed by Marcantonio Odescalchi, cousin of Innocent XI., in 1679.

Further on, at No. 37 in the Via della Bocca della Verità, is the *Locanda della Gaiffa*, a corruption of Caiaphas—the starting point of the Processions in the Passion Plays of the middle ages. Their next stage was the so-called *House of Pilate* (see below), and their culminating point the Calvary on the summit of *Monte Testaccio* (Rte. 40).

Further on is the picturesque ***House of Crescentius**, better known as the **Casa di Rienzo**, and sometimes called *Casa di Pilato*, because it formed one of the Stations of the Cross in the Passion Plays. It is a remarkable brick building in two stories, covered with capitals, friezes, and ancient ornaments of various periods, capriciously thrown together, without any regard to architectural uniformity. It has no connection with Cola di Rienzo, but was erected by Nicholas, son of Crescentius, and built up of ancient scraps, 'in order that his contemporaries might appreciate the artistic skill of their ancestors.'—*L.* On the E. side, away from the river, is an arch, bearing a long inscription in the worst style of the old rhyming verse, and ending with the lines:—

Primus de primis magnus Nicolaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Patris Crescens matrisque Theodora nomen,
Hoc culmen clarum caro de pignore gessit,
Davidi tribuit qui Pater exhibuit.

The family of Crescentius was powerful in Rome in the 10th century.

Further on is the so-called ***Temple of Fortuna Virilis**, now the Church of *S. M. Egiziaca*, dedicated to the Virgin by John VIII. in 872. Pius V. gave it to the Armenian Catholics in 1570, when it obtained its present title. The clergy of that nation having removed to S. Biagio, this Church now belongs to a confraternity dependent upon S. M. in Cosmedin. On the l. is a model of the Holy Sepulchre (open on Holy Thursday).

The Temple was originally erected by Servius Tullius, and was probably dedicated to *Fortuna*. The adjective *Virilis* appears to have arisen out of a mis-translation of Dionysius. After having been destroyed by fire, it was rebuilt in the time of the Republic, and has undergone many restorations. The employment of tufa, the absence of marble, and the sparing use of travertine, point to the first half of the first cent. B.C. It is an oblong pseudo-peripteral building, of tufa with travertine columns, standing on a basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of four columns, the intercolumniations of which have been walled up; the only flank now visible has seven columns, five of which are engaged in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabra, and figures of children. The whole building was covered with *opus albarium*, a hard marble-like stucco, some portions of which remain. This little Ionic temple is generally regarded as the purest specimen of that order in Rome. 'The decorative work is completed in stucco, travertine being too hard a material for the finer mouldings of the Ionic capital, and marble being probably at this time a rare luxury. The architect had, therefore, some excuse for this inartistic device.'—B.

Here stood the *Pons Aemilius*, called in later times *P. Senatorius* and *Lapideus*, because it was the first stone bridge thrown across the Tiber. It was begun by M. Aemilius Lepidus and Marcus Fulvius Nobilior, B.C. 181, and finished by P. C. Scipio Africanus and L. Mummius Achaicus, the censors, in B.C. 143. From it the body of the Emp. Heliogabalus was cast into the Tiber. It is mentioned in the middle ages under the name of *P. di Santa Maria*. In the 13th cent. it fell down, and was rebuilt by Pope Honorius III. It was restored in 1554, and again in 1575. In 1598 the two arches nearest the left bank of the river were carried away, and were never restored, thus earning for the remaining sections the name of *Ponte Rotto*. One arch still exists. The new iron bridge, called the *Ponte Palatino*, is a few yards lower down stream. The new quays have hidden the ancient embankment of tufa and peperino, which resembled portions of the Servian Walls; but the mouth of the *Cloaca Maxima* can yet be seen from the modern bridge, as well as the three remarkable outjutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes for moorings, on the rt. bank.

The elegant little ***Round Temple**, formerly assigned to Vesta, but now more generally believed to be a *Temple of Matuta*, has been for ages the admiration of travellers. Pictures, engravings, photographs, and models in bronze and marble have made it better known, perhaps, than any other ruin in Rome. It consists of a circular cella surrounded by a peristyle of 20 Corinthian columns, of which only one

has been lost. The entablature and original roof have entirely disappeared, and are now replaced by a mere covering of tiles. The diameter of the cella is 26 ft.; the circumference of the peristyle, 156; the diameter of the columns about 3, and their height 32. The edifice appears to have been rebuilt during the reign of Augustus, and is formed entirely of Parian marble, except the circular *podium*, which is of tufa, and a block of travertine at the base of each column. 'This Temple and the *Regia* (p. 71) afford almost the only examples of the use of marble in solid blocks among the ancient buildings of Rome—the usual practice having been to face the wall with thin slabs of marble.'—M.

As a Church, it was first consecrated under the patronage of *S. Stefano delle Carrozze*, so called from a marble chariot found close by. It afterwards obtained possession of a miraculous Madonna, from which it took the name of *S. M. del Sole*. The picture was found floating in the Tiber, and is said to have shed rays like the sun.

In the centre of the Piazza is a Fountain with a group of Tritons, (1715). On the S.E. side stands the Church of

***S. M. IN COSMEDIN**, or *Bocca della Verità*, which was an early foundation upon the site of a Roman Temple, restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek colony in Rome, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired the name of *S. M. Schola Graeca*, and is thus mentioned by Siric, Abp. of Canterbury, who visited Rome in 990. The name of *Cosmedin*, a derivative of *κοσμεῖν* (to adorn), was probably derived from a Church in Constantinople.

S. M. in Cosmedin is Collegiate, and ranks as a minor basilica, giving a title to a Cardinal deacon. Clement XI., in 1715, raised the level of the floor, which had become lower than that of the Piazza, and consequently damp. Cardinal Albani erected the façade in 1718. The whole building has been judiciously restored in 1900-3, its mediaeval character being revealed as far as was possible.

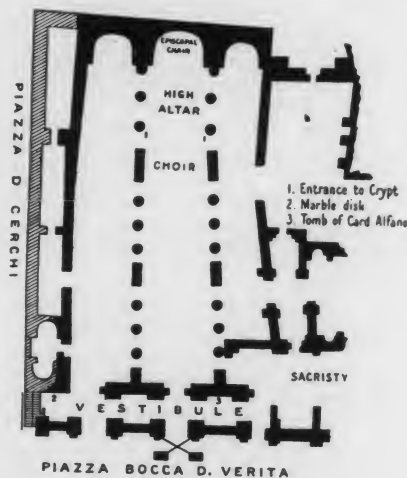
Under the **Portico** are several mediaeval inscriptions, and a canopied tomb of Card. Alfano, who laid down the mosaic pavement in 1123. On the l. is the marble disk, 5 ft. in diameter, which has given to the Church the name of 'Bocca della Verità.' It represents a large round face, with an open mouth, and possibly served as the mouth of a drain for the escape of rain-water. In the middle ages a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely.

The **Nave** has 20 ancient marble columns. Before the high altar is the raised floor of the ancient choir, with amboes of the 11th cent., and a twisted mosaic candelabrum of the 13th cent.; the pavement is of Cosmatesque mosaic. The Gothic canopy over the high altar is supported by four columns of red Egyptian granite; beneath is a red granite sarcophagus; and behind, an Episcopal Chair (early 12th cent.). The Virgin and Child in the tribune bears a Greek inscription, and is said to have been brought by the Greeks from Constantinople, but is more probably an Italian work of the 13th cent. The tabernacle of white marble and mosaic is by *Cosma Deodatus*, and 'displays a good antique feeling for composition.'—K. The recent restorations have exposed the remains of interesting old frescoes on the upper part of the walls.

In the sacristy is an Adoration of the Kings, in mosaic on gold ground, brought here in 1639 from Old St. Peter's, to which it had been presented by John VII. in 706. In the choir is the tomb of the learned Mario Crescimbeni, founder and historian of the Arcadian Academy (1723).

The **Crypt** is of classical construction, with two tiers of marble-lined arches, and contains a curious collection of relics. It was closed and forgotten for two centuries, but re-opened in 1717 (open on Ash Wednesday). The elegant ***Campanile** is of the 12th or 13th cent.

The Temple, near whose site the Church was built, has been



S. MARIA IN COSMEDIN.

identified as that of CERES, LIBER, and LIBERA, originally dedicated in 494 B.C., but rebuilt after a fire by Augustus, and finished by Tiberius, A.D. 17. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and three others in the sacristy and passage leading to it. In the nave on the l. are four columns of the pronaos, or front, which was turned towards the Janus, or at right angles with the modern façade. By ascending to the gallery above, the admirable chiselling of the composite capitals may be examined. The great width between the columns—nearly four times their diameter, is remarkable. 'Behind the Church are some remains in peperino and travertine, with later additions in brick-faced concrete, which are evidently no part of the Temple, but may be portions of the *Carceres*.'—M.

ROUTE 25.

From S. M. in Cosmedin to the Palatine, by the Janus, the Cloaca Maxima, S. Giorgio in Velabro, and S. Teodoro.

[For plan of this Route, see p. 244.]

[Tramway, p. [27], 10.]

Close to S. M. in Cosmedin rises the handsome front of a large *Macaroni Factory*. Passing it we soon reach on the left the Church of

S. Giovanni Decollato, granted by Innocent VIII. in 1490 to the Florentine *Confraternità della Misericordia*, a pious Brotherhood founded in 1468, who comforted the condemned in their last moments, remaining with them from midnight until their execution, and burying their bodies. The Church was formerly called *S. M. della Fossa*, and the term *Decollato* is supposed to refer less to St. John the Baptist than to the beheading of criminals near the spot. Over the high altar is a good painting of the Death of St. John, by *Vasari*, and there are some tolerable wall-paintings (Life of St. John) in the adjoining Oratory to the l.

Further on to the rt. is **S. Eligio dei Ferrai**, belonging to the Guild of Blacksmiths, with a good doorway (1550). It was formerly dedicated to SS. James and Martin. All three Saints are included in a picture by *Sermoneta*, over the high altar. S. Ursula, at the 2nd altar l., is said to have been painted by *Vanni* when he was only 12 years of age.

Retracing our steps for a short distance, and turning E. we reach the

***Janus Quadrifrons** (*Arco di Giano*), one of the numerous arches which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high, square, solid mass, pierced in each front with a large arch, forming a vault in the centre. On it is scrawled the name of *Constans*.—L. The base is composed of huge blocks of white marble, with reliefs on their inverted surfaces, belonging to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by short pilasters. Each front is 18 yds. wide. All the proportions and details are in a degenerate style of art, usually assigned to the age of Sept. Severus. The inside has a simple quadripartite vault, which is constructionally of interest as the prototype of mediaeval vaulting.—M. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipani in the middle ages. This Janus marks one of the entrances to the Forum Boarium, or cattle-market. To the l. is the smaller

Gate of Septimius Severus, also called *Arco degli Argentieri* (Arch of the Moneychangers). The inscription on it shows that it was erected (A.D. 204) by the silversmiths and cattle-merchants of the Forum Boarium to Sept. Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name and titles of the latter were removed

after his murder by Caracalla and replaced (at the end of the first line) by the words *FORTISSIMO FELICISSIMOQUE PRINCIPI*—as on the Arch in the Forum. This gateway consists of a mere square aperture, formed by a straight lintel or entablature, supported on broad composite pilasters. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; on the inner face are reliefs of sacrifices offered by the Emperor and his sons, the figure representing Geta having been effaced; and high up between the pilasters, the figures of Hercules and Bacchus. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription fixes the site of the *Forum Boarium*, stating that the persons who erected it lived on the spot (*ARGENTarii ET NEGOTIANTES BOarii Hujus loci qui invehent devoti Nymini Eorum*). The gate probably stood across a street leading from the *Forum Boarium* to the *Vicus Jugarius* and the foot of the Capitoline hill. In the *Forum Boarium* (cattle-market and shambles) was appropriately held the earliest gladiatorial show given in Rome, at the funeral of D. Junius Brutus' father, B.C. 264.—*M.* In the centre stood a bronze Bull brought from Aegina—either as a symbol of the uses of the Forum, or to mark the spot where the plough of Romulus, driven by a bull and a cow, first started in tracing out the Palatine *Pomoerium* (*Tac. Ann. xii. 24*).—*B.*

A few paces up a lane, opposite this gateway, will bring the visitor to an opening, from which he may conveniently examine the

Cloaca Maxima.—This main drain of Ancient Rome forms a lasting memorial of early Roman architecture. It was built by Tarquinius Priscus (B.C. 608), for the purpose of draining the marshy ground between the Palatine and Capitoline hills (*Livy, i. c. 38*). Pliny says that a waggon laden with hay might have passed through the Cloaca in some places; and records that Agrippa, when aedile, inspected the drains by going a long way up them in a boat. Dionysius describes the Cloaca as one of the most striking evidences of the greatness of the Romans in his time; and Pliny expresses surprise that it had endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed since its foundation, and this noble structure of the Roman kings could still serve its original purpose for an equal lapse of time. The discharging archway towards the Tiber (visible from the Ponte Palatino) is composed of three concentric courses of *Sperone* in large blocks, put together without cement. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 ft. in length, and nearly 3 ft. in thickness. The length of the drain, from this point to the Tiber, is 270 yds.; it forms two bends, passes beneath the front of S. M. in Cosmedin, and a little to the N. of the round Temple. In consequence of the rise in the level of the bed of the Tiber, two-thirds of the channel has been choked up. The Cloaca Maxima starts from the foot of the *Carinae*, a spur of the Esquiline, near the N. end of the *Via del Colosseo*, and crosses at rt. angles the *Via Alessandrina*. Its course through the Forum was discovered in 1872 under the floor of the Basilica Julia, at which point the channel seems to have been arched

over at a period long posterior to its first construction. A considerable section was laid open in 1889 under the Forum of Augustus (p. 95), built of peperino, with pavement of basaltic lava. Close to its extremity, in the Velabrum, there springs a copious stream of beautifully clear water, called the *Aqua Argentina*, still held in repute as a remedy in certain maladies. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other drains, less remarkable for their size and masonry.

S. Giorgio in Velabro dates from the 4th cent. It was rebuilt in the 7th, under Leo II., who united to it the name of *St. Sebastian*. In the 13th it was restored by Card. Jac. Gaetano Stefaneschi, who added the portico, with its metrical inscription in Gothic characters upon the front; the last line of which (round the corner to the rt.) *Hic locus ad Velum, prænominē dicitur Auri*, gives a wrong etymology of the name Velabrum.† The Campanile is of the 12th cent. The interior has 16 columns, of different materials and styles, taken from ancient edifices. At the extremity of the l. aisle several early Christian inscriptions, and a curious circular relief with Runic knots, are built into the wall. This formed the screen of the 7th century. *Schola Cantorum*, which was afterwards cut up for pavement, and laid face downwards near the Sacristy door. At some later restoration it was discovered, and placed in its present position. The vault of the tribune was covered with frescoes by Giotto, at the expense of Card. Stefaneschi, now so sadly over-painted that scarcely a trace of the original work remains. Beneath the high altar and its marble tabernacle of the 13th cent. is preserved the head of St. George, deposited here by Pope St. Zacharias. The Confession is adorned with good Cosmatesque mosaics. On the first day of Lent, 1347, Cola di Rienzo affixed to the door of this Church his celebrated notice:—*In breve tempo li Romani torneranno al loro antico buono stato*. Until the French occupation the building was in charge of the Hermits of St. Augustine; after which time it was abandoned, and would have fallen into ruins if the confraternity of S. M. del Pianto had not obtained it from Pius VII. in 1819. On the day after Ash Wed., and on St. George's Day (23rd April), is exposed over the altar the red silk banner, or *sexillare*, of St. George. Card. Newman was titular of this Church.

A slight ascent, skirting the base of the Palatine hill, brings us to the round Church of

S. Teodoro, commonly called *S. Toto*. There is no evidence to show that this building occupies the site of any temple; but the brickwork of which it is constructed appears to be ancient, and may very possibly belong to the Imperial age.—*B.* It is supposed to have been restored by Adrian I. in 774, rebuilt by Nicholas V. in 1460, and reduced to its present state by Clement XI. in 1700. The *Mosaics* of the tribune (772-795) represent our Saviour between SS. Peter and Paul, each of whom introduces a saint—chiefly interesting as one of the earliest specimens of the copying of the old mosaics, the figures of SS. Peter and Theodore being exact copies of some at SS. Cosma e Damiano.—*K.* The ancient custom of carrying infants to be blessed in this Church (every Thurs. morning)—nowadays especially after their recovery from the effects of vaccination—was probably instituted by one of the early

† From *Velus* (velut), a marsh.

Popes as a substitute for the popular Roman rites of the *Lupercalia*, or to exorcise the demons of the old superstition. In the court is a mutilated Pagan altar, and beneath are extensive vaults formerly used for burial. This Church belongs to the *Sacconi*, a brotherhood who used to beg alms for the poor every Friday, dressed in a coarse linen 'sack,' bound with a cord.

Close to this Church is the entrance to the Palatine (Rte. 9), beyond which are the red brick walls of the *Temple of Augustus*, and the entrance to the Forum Romanum (Rte. 6).

ROUTE 26.

The Churches on the Aventine.

[Tramway, p. [27], 10.]

On the Via Salara, 2 min. S.W. of *S. M. in Cosmedin* (Rte. 24), stands the Convent of *St. Vincent de Paul* (1893), and beyond it the Chapel of *S. Anna dei Calzettari*, formerly belonging to the Guild of Grooms, but ceded by them in 1745 to the Hosiers, who reconstructed the building. The steep *Vicolo di S. Sabina* ascends left to the AVENTINE, a hill of volcanic granular tufa, with a bed of the harder kind of this substance in its centre. Its highest point, at *S. Alessio*, is 146 ft. above the sea. Towards the Tiber it is precipitous, but on the other side it slopes down S.E. to a valley, beyond which rise the Churches of *S. Saba* and *S. Balbina*. The ground on which they stand was not, however, included within the limits of the Aventine until a late period.

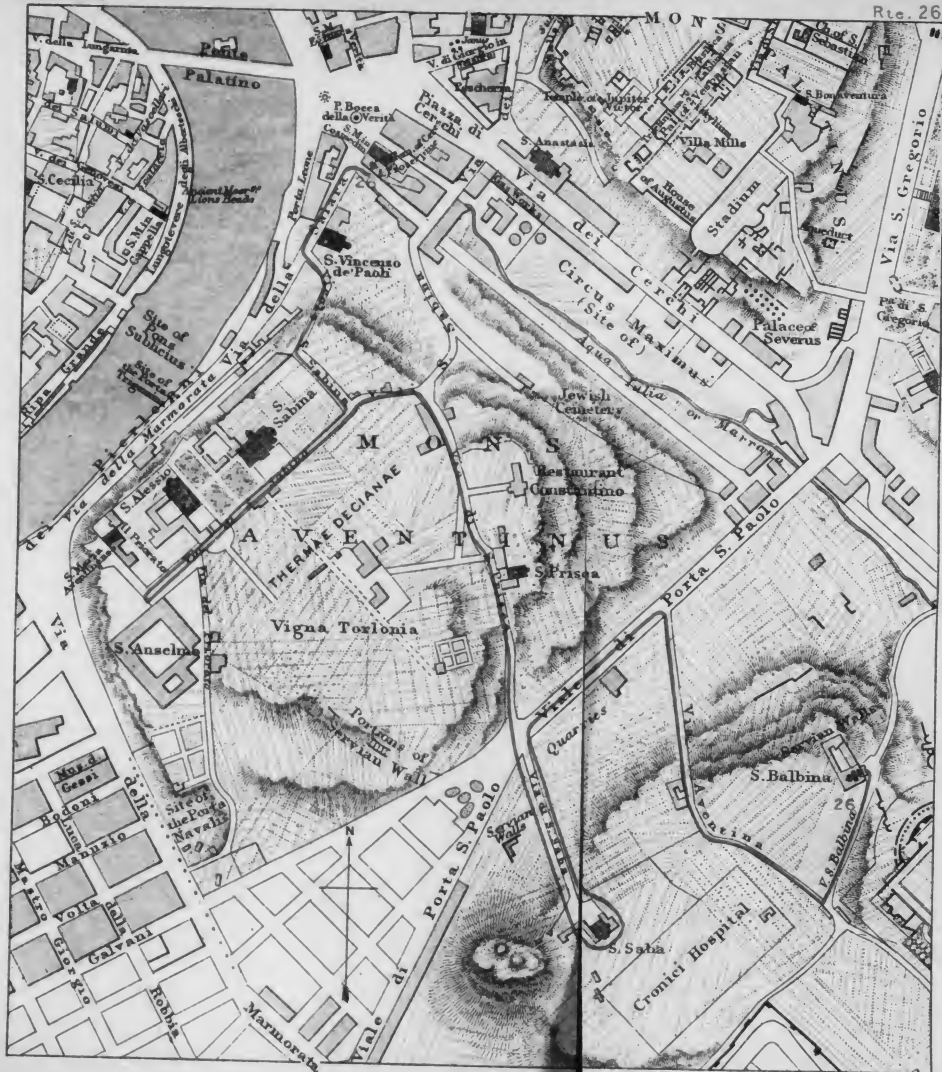
We emerge on the carriage road (*Via S. Sabina*), which ascends from the *Via dei Cerchi*. A few yards further on the rt. is the Church of

**S. SABINA*, supposed to occupy the site of the Temple of Juno Regina (see below). It was built in 425, by Peter, an Illyrian priest, where the house of *S. Sabina* stood, as we learn by a mosaic inscription over the principal door. The female figure on the rt. represents the Church of the Gentiles; that on the left the Church of the Circumcision. They are supposed to have formed part of a large composition continued all round the nave. The Church was consecrated by Sixtus III. in 432, given to St. Dominic for his new Order, by Honorius III., in 1222, restored in 1238 and 1441, and altered to its present form by Sixtus V., who took away the ancient ambones, in 1587.

The ancient portico or vestibule, now enclosed in the conventual buildings, is supported on one side by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions. The doorway, formerly triple, has richly sculptured marble jambs of the early part of the 13th cent.; the *doors are in cypress wood, with rudely sculptured panels representing subjects from the Old and New

Section 16.







Testaments, said to be older than the 7th cent. They were injured by the explosion of the Powder Magazine at Pozzo Pantaleo on Apr. 23, 1891, the force of which was such as to blow them open, in spite of their massive iron bolts.

The 24 fluted Corinthian columns of Hymettian marble were taken from the Temple. Above them are decorations in *pietra dura* (red and green porphyry), probably dating from 425, at which period this style of ornamentation was very popular both in Pagan and Christian buildings.

On the wall at the bottom of the rt. aisle, near the entrance, is a marble slab on which St. Dominic was wont to pray. In the centre of the pavement, on a pillar, is a large Martyr's Stone of *pietra nefritica*. Nearer the tribune is the Tomb with effigy in mosaic of Muñoz de Zamora, general of the Dominican Order (1800), by *Jac. da Torrita*.

The chapel of St. Hyacinth, in the rt. aisle, has frescoes representing the life of the saint, by the two *Zuccheri*. At the end of the aisle is the *Virgin of the Rosary, with SS. Dominic, and Catharine of Siena, by *Sassoferrato*. On the rt., tomb of Card. d' Ausio del Poggio (1488), with the inscription *Ut moriens viveret vivit ut moriturus*. There are several good slab tombs of Dominicans in various parts of the pavement, and at the E. end some remains of Cosmatesque mosaic on the floor.

In the adjacent garden may be seen a lemon-tree planted by St. Dominic. The chambers occupied by St. Dominic, and various relics of the Saint, may be seen on the first floor. On the second floor are the rooms of St. Pius V. Station on Ash Wed., assigned by Gregory the Great.

The adjoining Convent, now a *Lazzaretto* for infectious diseases, contains an extensive 13th cent. *cloister, surrounded by 103 small marble columns that support narrow Lombard arches. From the small garden overlooking the river there is a magnificent view.

The Temple of Juno Regina was founded by Camillus after the fall of Veii. Further S. stood that of Jupiter Libertas, erected by Caius Gracchus, and restored by Augustus. Asinius Pollio added to it an extensive Atrium, in which he placed the library of Varro, the first opened to the public in Rome (B.C. 36). A part of the Church, and of the garden, is probably on the site of the latter; while the Temple of Juno stood farther back, extending to the Clivus Publicius. On these sites in the middle ages rose a fortress of the Savelli, and the residence of Honorius III., part of which he made over to the Dominican friars. Many Popes lived here, and the turreted walls which served to defend the precincts may still be traced out. Here Honorius IV. died, and his successor Nicholas IV. was elected, in 1287.

S. Alessio is supposed to mark the site of the *Dolocenum*, or Temple of Jupiter from Doliche, whose superstitious worship had gained great hold upon the Romans in the 2nd and 3rd cent. The subterranean Church was traditionally dedicated by Aglaïs (318), a noble Roman lady, to St. Boniface, and to this was united a handsome building raised in the 9th cent. by Euphemianus, father of St. Alexis, on the site of his own senatorial house. These legends however, though picturesque, have been proved to be groundless. The Church was reconstructed by Honorius III. in 1217. The Convent was founded by Sergius, Metropolitan Bp. of Damascus, who had fled from persecution in 977, and [Rome.]

became first Benedictine Abbot. This office was afterwards held by Otho of Cluny. In 1231 it was bestowed upon the Premonstratensians, and was given to the Jeronimites in 1429. In front of the Church is a square courtyard, and there is a fine border of Cosmatesque ornamentation around the door. The interior was modernized in 1750, and only a small portion of its beautiful mosaic pavement remains. To the l. of the door rises the staircase under which St. Alexis is said to have lived as a pauper for seventeen years, unrecognised by his family (see p. 136, *S. Clemente*), and in the l. aisle is the well from which he drank. The high altar is rich in marbles (1582). On the pavement of the choir is the tomb of the Spanish Jeronimite, Lopez de Almedo (1453). Two ancient columns in mosaics, beside the episcopal chair by *Jac. Cosmas*, belonged to a series of 19 which once surrounded the choir. Over the altar in the rt. transept is a very ancient Madonna, and in front of it a good slab tomb of Pietro Savelli (1288). In the crypt are the remains of SS. Boniface and Alexis. Through the Sacristy, or by a door in the l. aisle, we enter the

CLOISTER, on the S. side of which are some interesting sepulchral inscriptions, including that of Crescentius, son of Theodora, and murderer of Benedict VI., who retired to this Convent, and died in 984. Further on is a curious epitaph to a member of the Massimo family (1011). From the N.E. corner we pass into the Garden, which commands a fine view. On the slope of the hill below it was the so-called *Cave of Cacus*. The elegant campanile is of the 13th cent. The Church now belongs to the Somaschi fathers, and the adjoining convent is an Asylum under their charge for blind children. Station on Ash Wed.; Festa, 14 May, 24 Oct. In 1849, during the French bombardment, the Romans had a battery in front of the Church, from which they canonaded the French battery at Monte Verde, on the opposite side of the Tiber.

S. M. Aventinense, called also **S. M. DEL PRIORATO**, from a priory of the Knights of Malta to which it was attached, was restored in 1765 for Card. Rezzonico by *G. B. Piranesi*, 'who created an assemblage of monstrosities inside and out.'—*L.* It is supposed to stand near the site of the Temple of the *Bona Dea*, mentioned by Ovid, where Remus consulted the auguries respecting the building of Rome. The omens were not favourable, and the fact that the Aventine became thus considered as an unlucky hill, may perhaps account for its not being included within the *Pomoerium*, or Sacred Circuit of the Roman Walls, until the time of Claudius.

In the first recess on the rt., an antique marble sarcophagus, with reliefs of Minerva and the Muses, serves as the tomb of Bp. Spinelli.

Further on is a statue of Piranesi the engraver (1778). The 3rd tombs rt. and l. are very interesting early Christian monuments with rude reliefs, brought from the Catacombs. 1st l., tomb of Seripandi (1465); behind the altar, a good slab effigy; in the Sacristy, a model of the Church of St. John at Malta; by the Sacristy door, tomb of Fra Bart. Caraffa, chamberlain to Innocent VII., by *Magister Paulus* (1440); opposite, tomb of *Riccardo Caraccioli* (1395).

This Church occupies the site of the house of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 13th cent.; here Gregory VII. (Hildebrand) passed his early days with

his uncle, who was prior of the Convent; and here took place the election of Card. Octavian to the papacy, as Victor II.

The residence of the Grand Master of the Maltese Order forms part of the same building. On the upper floor is a fine hall where the chapters of the order are held. Portraits of the Grand Masters hang on the walls. The picturesque garden commands a fine *VIEW of the city, with the Tiber winding below. A remarkable glimpse of St. Peter's, framed in a long avenue of box and laurel, may be gained through the keyhole of the gate which leads into the grounds. (Adm. on Thurs. afternoons.)

Nearly opposite is the large new Benedictine Convent of S. Anselmo (1900).

Returning, a road on the rt. leads past the *Ristorante Costantino* (which has an excellent *view of the Palatine) to

S. Prisca, supposed to occupy the site of the house in which St. Peter dwelt with Aquila and Priscilla. The Church was originally dedicated to *SS. Aquila e Priscilla*, the latter being a mere diminutive of *Prisca*. It was consecrated by Pope S. Eutychianus in 280 in the name of *S. Prisca*, Virgin Martyr, who was also buried here, and restored by Card. Giustiniani from the designs of *Carlo Lombardi* in 1600, and again by Clement XII. in 1734. It was ruined and plundered in the time of the French occupation, but was afterwards purchased by a Cardinal and given to the Augustinians. There were originally 24 ancient columns of marble and granite in the nave, of which only 14 remain, built into the piers. Over the high altar is the Baptism of the Saint, by *Passignani*, and on the l. wall an inscription in 18 elegiacs by Callixtus III. (1455) relating to the foundation of the Church. In the crypt is a curious Font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the angles. It is said to have been used by St. Peter for the baptism of his host and hostess. The inscription *BAPTISMUM SCI PETRI* is of the 13th cent. Festa, Jan. 18; Station, 6th Tues. in Lent.

On this site stood probably the Temple of Diana Aventina, near which Licinius Sura, the friend of Trajan, erected his *Thermae*. Between the Baths and the valley of the Circus Maximus was the house of Trajan himself, before he became Emperor. The vineyard on the opposite side of the road was partly covered by the *Thermae Decianae*.

Descending the lane beyond S. Prisca we reach a broad carriage-road which leads from S. Gregorio to the Porta S. Paolo, and the new quarters of Testaccio. On the rt. are some well-preserved specimens of the *Wall of Servius Tullius, chiefly in massive blocks of soft yellow tufa, admirably adjusted, on which rest an arch of hard red tufa, and the start of another. 'A thin stratum of pure lime mortar is laid on the joints and beds.'—*M.* The mass of concrete behind the walls is probably the earliest instance of its use in Rome.

Crossing the road, we ascend S. to ***S. Saba**, on the site of the Barracks of the 4th battalion or cohort of Roman policemen (*Vigiles*). Recent excavations and renovations have exposed the lower church, which is as old as the 6th cent., and has remains of 8th century frescoes. Gregory XIII. gave *S. Saba* to the German College. On the l., in the portico, is an ancient sarcophagus representing a wedding feast, and

there is some good Cosmatesque mosaic work round the doorway. A similar fragment may be seen at the altar of the semi-crypt. At the high altar are two fine columns of black and white granite, flanked by two of black and white Egyptian marble—the latter extremely valuable and rare. The passage and rooms opening out of it on the l. of the Church once formed a second and third aisle on this side, added to the original building. Festa, Dec. 5th, on which day a curious piece of tapestry, representing the Virgin and Child with seven female Saints and St. Nicholas, is affixed to the front of the altar. On Thurs. afternoon some students of the German College are generally in the garden, and the traveller may obtain admittance by knocking at the door. Good view from the loggia above the portico, at the end of which, on the outside, is a window framed in scraps of white marble. Beneath the monastery is a large quarry of hard reddish-brown tufa.

Descending from S. Saba, and turning twice to the rt. and then to the l., we reach the ancient Church of

S. Balbina, consecrated by Gregory the Great in 600 upon the site of an Oratory dedicated to the Saviour in 336. It was formerly Augustinian, and now belongs to the Chapter of St. Peter's. There are three small round windows in the front. On the l. is the *recumbent effigy of Stefano Surdi, by *Joh. Cosmas* (1295), adorned with mosaics. Over the altar on the rt. a *relief of the Crucifixion with the Virgin and St. John, by *Mino da Fiesole* (1460), brought in 1650 from an altar erected by Card. Pietro Barbo, afterwards Paul II., in the old basilica of St. Peter's. In the tribune is an old Episcopal Chair with beautiful Cosmatesque mosaics. The wooden roof was put up by Marco Barbo, Patriarch of Aquileia, in 1489. The Church is surrounded by mediaeval walls, with a tower of the same period, when it served as a stronghold of the Roman barons. Fine *view from the tower, and from the steps in front of the Church. The Convent, now a Girls' Home, under the charge of the Sisters of San Pedro de Alcántara, is partially built across the Servian walls, specimens of which, in eleven courses, are to be seen in front supporting the terrace, and behind the tribune in the garden. Festa, 31 Mar.; Station, 2nd Tues. in Lent.

ROUTE 27.

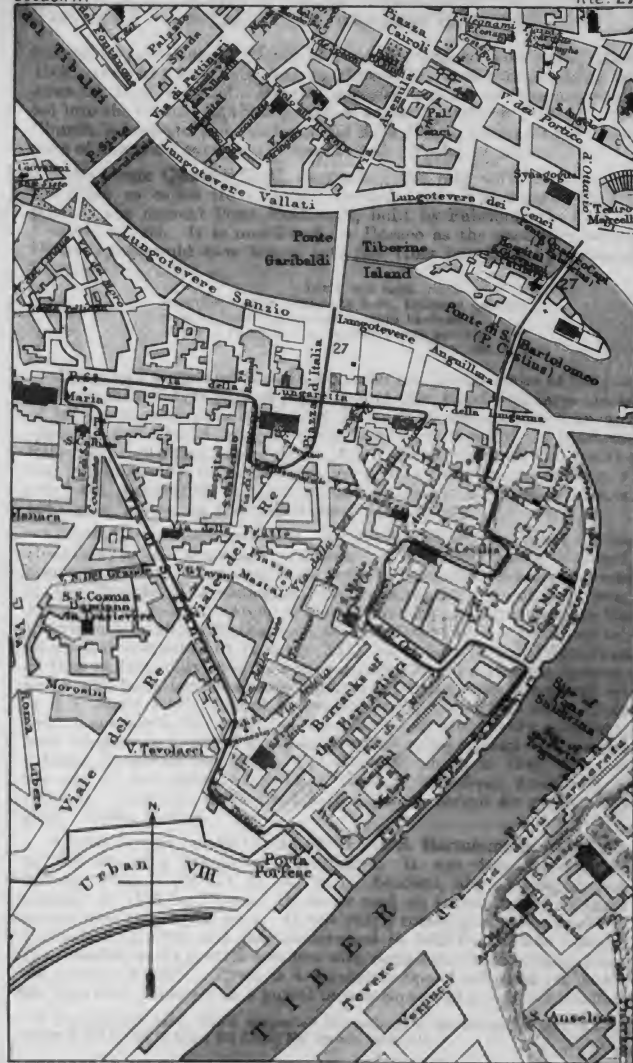
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[Tramway, p. [27], 1.]

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Section 17.

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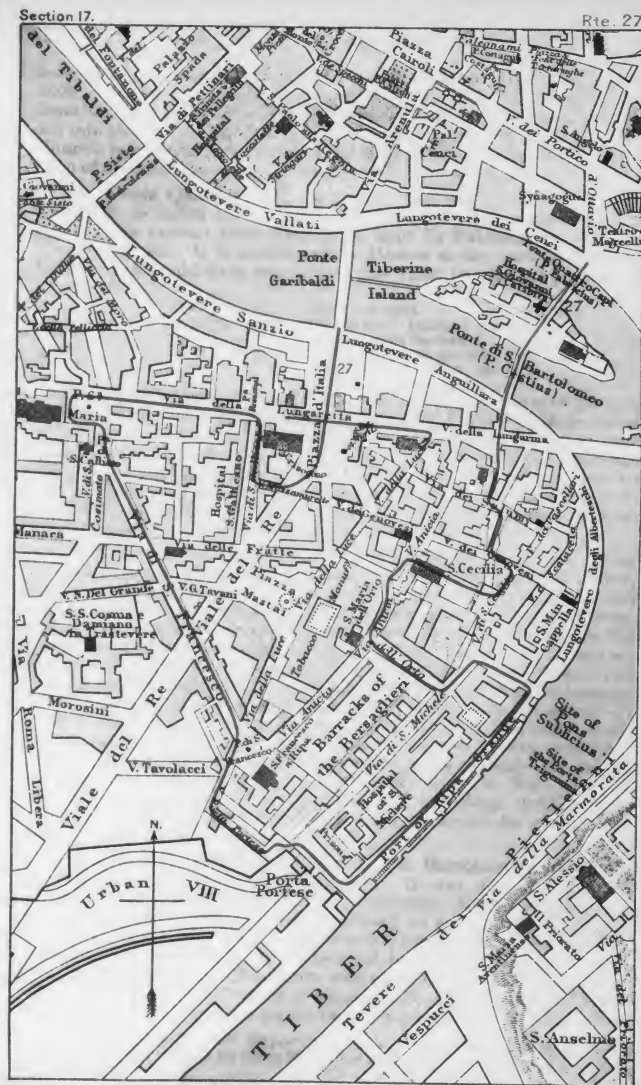
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belonging to Giordanus, father of the Saint, but not mentioned before 1403. Over the door is a text in Hebrew and Latin, reproaching the Jews for their unbelief. Exactly opposite was the double gate which led into the Ghetto, and was locked at sunset by order of Paul V. The Church belongs to the *Confraternità della Divina Pietà*, for the assistance of deserving persons who are in need. Festa, 12 March.

The **Ponte Quattro Capi**, connecting the city with the Island of the Tiber, so called from the four-headed *Jani*† which stand on the piers, is the ancient PONS FABRICIUS, built by Fabricius, the Curator Viarum, B.C. 62. It is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber but for the precepts of Stertinius:—

Unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.

HOR. SAT. II. 3.

It has two large arches, with a smaller one in the centre of the pier between them. It is built of peperino and tufa, faced with large blocks of travertine, and retains more of its ancient architecture than any other of the Roman bridges except that of S. Angelo. It bears the following inscription, repeated on either side of the archway, but the first two lines only, in large letters, are now legible:—S. FABRICIUS C. F. CVR. VIAR. FACIVNDVM CURAVIT EIDEMQ. PROBAVIT Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX S. C. PROBAVERVNT (A.U.C. 783).

Beyond the bridge to the rt., on the Island of the Tiber, is the HOSPITAL OF **S. Giovanni Calibita**, or **dei Benfratelli**, situated, curiously enough, on the site of an Infirmary attached in ancient times to the Temple of Aesculapius. Its more recent title of *Fate bene, Fratelli*, 'Do good, brethren,' is merely the familiar name given by the Florentines to their Brotherhood of the *Misericordia*. The Hospital, which was entrusted by Gregory XIII. to the Brethren of San Juan de Dios in 1575, only receives male patients affected with acute diseases, and has 74 beds, but the average number of patients does not exceed 40. It is a model establishment in every respect. One of its wards (*Sala Amici*), containing 20 beds, has been fitted up with every comfort—from a legacy bequeathed by a person whose name it bears—for paying patients (moderate charges). The CHURCH, rebuilt in 1640, occupies the site of the house of S. Giov. Calibita (καλυβίτης, dweller in a cottage), where the Saint lived as a Basilian hermit for many years (450). Festa, 15 Jan.

A little further on the l. is the Church of **S. Bartolommeo all' Isola**, on the site of a Temple of Aesculapius. It was dedicated by the German Emp. Otho III. in 997 to *S. Adalbert*, abp. of Prague, and restored in 1113 by Paschal II., as we read on an inscription in hexameters over the central door. It was nearly ruined during the frightful inundation of 1557, and was modernized in 1625 by *Martino Langhi*. The interior has 14 granite columns with composite capitals taken from the ancient Temple. There is a handsome urn of red porphyry under the high altar; before it is a puteal or mouthpiece of a well, with reliefs

† Formerly the posts which supported the railings of the bridge, as may be seen by the holes bored in them for fixing the bronze bars.—B.

of the 12th cent. Four porphyry columns which once supported a baldacchino over the altar were removed to the Tapestry Gallery at the Vatican in 1829. On the pavement are three fragments of beautiful Cosmatesque mosaic. A cross in white marble, with statues of SS. Juan de Dios, Francis, Bartholomew, and Paulinus, was erected in front of this Church, in 1870, at the expense of Duke Grazioli.

Part of the adjoining Convent is now used as a *Morgue* (entrance at the door on the l., 25 c.). Beyond it is the 'Ship' (see below).

The celebrated **Temple of Aesculapius**, sacred to the god of medicine, was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Aesculapius to Rome, then suffering from the plague. According to Livy, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, a form which Aesculapius himself was supposed to have assumed. On their arrival in Rome the serpent, deserting the vessel, swam ashore and hid himself among the reeds of the island. A Temple was thereupon erected to the god, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible, and consist of a portion of the stern, starboard side, with a damaged bust of the god in relief, and the symbol of the Staff and the Serpent, the whole neatly cut in travertine. There were three other temples, or rather shrines, on the island, dedicated to Jupiter, Tiberinus, and Faunus, besides an altar to Semo Sancus, the Sabine Hercules, now at the Vatican. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast. The remains of its basement were long preserved in the Villa Albani, but have been removed to the Sphaeristerium of Urbino.

The **Island of the Tiber** is said by Livy (ii. 5) to have been formed by corn grown on the Campus Martius, which, after the expulsion of the Tarquins, to whom it belonged, was consecrated to Mars. As it could not therefore be used as food, it was cut and thrown into the Tiber, where it arrested the course of the sand and mud brought down by the river, and gradually formed the Island. This legend is rejected by archaeologists, though there is nothing except perhaps the too recent date of the event to render it incredible. The same geological process, with the substitution of willow or alder seeds for corn, is still going on in many European rivers, where they are wide enough to have cut for themselves a second channel; while the very existence of certain low-lying tracts of country, in Holland and elsewhere, depends upon the protection which reeds and maritime grasses afford them, by consolidating a wall of sandbanks along the margin of the sea.

The Island is connected with the Trastevere by the **Ponte S. Bartolommeo**, the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 867 by the Emp. Valentinian, Valens, and Gratian. It consisted of one large central arch and a smaller one on each side, but was lengthened in 1886 by the addition of another arch in consequence of the widening of the S. branch of the Tiber.

On rising ground beyond the bridge is the little Church of **S. Benedetto in Piscinula** (so called from a water tank which once existed here), built on the site of a house occupied by St. Benedict in his thirteenth year. At the high altar is a portrait of the Saint, said to have been taken in his lifetime, and at the Chapel on the l. of the entrance is a Madonna before which he used to pray. In the nave are remains of a Cosmatesque pavement. Good little Campanile, with bell of 1061. The *Via Anicia*, on the rt., recalls the Saint's family name. (Festa, 21 March.)

Bearing l., we reach, at the corner of the Via dei Vascollari, the *Casa Ponziana*, for many years the residence of S. Francesca Romana. It is now fitted up with oratories and class-rooms, in which candidates are prepared for their first Communion. Open on the 9th March and following Sun.

We now pass on the l. the Oratory of **S. M. in Cappella**, attached to a Hospital founded by S. Francesca Romana, and enlarged by the Doria-Pamfili family for chronic patients. The Church itself was founded in 1090, and rebuilt in 1540 by the Guild of Coopers. It has a good wooden roof, columns with ancient capitals, and some remains of frescoes in the l. aisle. We next reach a small Piazza, in which, on the rt., is the entrance to the large court or atrium of

***S. CECILIA**, built on the site of the house of the saint. It was founded in 230, restored by Gregory the Great, rebuilt by Pascal I., in 821, entirely remodelled and deprived of its *ambones* by Card. Sfondrati in 1599, and redecorated in 1725, when the gallery was closed with a grating where the nuns can assist at the ceremonies without being seen. In 1823 the ancient columns of the nave, which were thought to be weak, were built round and converted into pillars. The church was thoroughly restored in 1901 by the Cardinal Titular (Rampolla).

In the atrium or outer-court is an antique marble vase or cantharus. On the frieze of the portico are some arabesques in mosaic, with six portrait heads of saints, supposed to date from the 9th cent. The two central ones represent S. Cecilia.

The story of the martyrdom of S. Cecilia is that she was placed in the heating room of the bath in her own house, to be scalded to death; but after remaining there for a whole day and night it was found that she had been miraculously kept cool. An executioner was then sent, and he struck her three blows with an axe, instant death being again averted by a miracle, as she lingered for three days. She was buried in the catacomb of S. Calixtus. In the ninth century she appeared in a vision to Paschal I., telling him exactly where her tomb was in the catacomb. He had it at once brought to the church, which he restored. In 1599 the tomb was opened, and the body was seen by Stefano Maderno in the attitude he has reproduced in the famous statue now in the Church (see below).

On the rt., inside the door, is the tomb of the learned Card. Adam, of Hertford (1398), who was titular of the Church, and is the only man who has been twice created a Cardinal. This prelate took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa. He alone was saved by the interference of the English crown, the others

being barbarously put to death in the convent of S. Giovanni di Pré, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time three leopards quartered with fleur-de-lis. This tomb was dismantled to a great extent in 1599, and its various ornaments scattered all over the church, and turned into altar fronts, or *predellae* or tabernacles.

On the l. is the handsome *tomb of Card. Niccolò Fortiguerra (1473), who played an active part in the contests of Pius II. and Paul II. with the Malatesta, Savelli, and Anguillara families. This famous monument, the work of *Mino da Fiesole*, had shared the same fate as the above, its columns, panels, reliefs, and entablature having been used in the decoration of some new altars and of the crypt. The pieces were singled out and restored to their place in 1891. The tomb is flanked with columns of very rare black porphyry, and has a relief of the Virgin and Child with SS. Nicholas and Cecilia.

In the 1st chapel rt., is an old painting of the Crucifixion, with the Virgin and St. John, much damaged, and an inlaid Cosmatesque altar. Beyond it, a passage leads to the ***Chapel of S. Cecilia**, erected over her Bath-room (*Calidarium*). 'The clay flue-pipes all round the walls are well-preserved, as are also some of the leaden pipes that supplied the water. A bronze caldron for heating water still exists *in situ*, built into the floor on the rt. over the hypocaust.'—M. The pavement is very beautiful. Opposite is the **Sacristy**, on the ceiling of which are some much injured frescoes of the Evangelists, with God the Father, by *Pinturicchio*. On the rt., at the end of the aisle, is a painting of S. Cecilia appearing to Paschal I., to make known the spot in the catacombs, where her remains had been deposited by St. Urban.

The **Tribune** contains an ancient episcopal seat in plain white marble, and some curious *Mosaics which belonged to the Church of the 9th cent. On the vault, our Saviour holding a scroll in one hand, and giving His benediction with the other; to the l., SS. Paul, Cecilia, and Paschal with square nimbus, holding the Church; rt., SS. Peter, Valerian, and Agata. A palm-tree in fruit stands on each side, and in one of the upper branches is a Phoenix. Over the head of the Saviour is a hand grasping a wreath, and on the arch above the monogram of Paschal I.; below, a lamb and twelve sheep issuing from the holy cities. The **High Altar** stands beneath a very handsome Gothic canopy in gilded white marble, by the Florentine *Arnolfo del Cambio* (1283), supported by four beautiful columns of *bianco e nero*. At the corners, SS. Cecilia, Valerian, Urban, and Tiburtius. On the rt. is an elegant Cosmatesque Candle bearer, and on the l. a receptacle for the holy oil.

In the **Confession**, beneath the high altar, richly decorated with choice marbles, lies the body of S. Cecilia. The recumbent *statue of the Saint, by *Stefano Maderno*, is expressive and beautiful. It represents the body of the Saint in her grave clothes, in the position in which it was found when her tomb was opened by Card. Sfondrati in 1599. The sarcophagus in which it lay is supposed to be as old as the 9th cent. In the l. aisle are some good slab tombs, and here and there in the Choir are fine remains of Cosmatesque pavement.

The **Crypt** is reached by a staircase descending from the tribune. It was excavated in 1901, when an altar to Minerva and a statue of

the goddess, were discovered. The chapel has mosaics representing St. Cecilia, her husband St. Valerian, his brother, and the Virgin Martyrs SS. Agnese and Agata. The interesting Cosmatesque Cloisters are not shown to visitors.

Festa, 22 Nov., when there is good music (also at First Vespers on the 21st). The catacombs of S. Callixtus are also lighted up on this day. Station, 3rd Wed. in Lent, when the Crypt is open and the relics shown.

The adjoining Convent is inhabited by White Benedictine nuns. The outside of the apse, a portion of the nave towards the S.W., and the buildings to the rt. of the Atrium, are of the 9th cent. The square and massive bell-tower is later.

From the side-door by the apse on the rt. is reached the Church of

S. Giov. dei Genovesi, with a Hospice. On the rt. is the *Tomb of the Founder, Maria Duce Cicala (1481); on the l. a beautiful tabernacle for the holy oil. Picturesque Cloisters in two stories, planted as a garden. Turning l. from the apse of S. Cecilia, we soon reach

S. M. dell' Orto, which derives its name from a miracle-working Virgin found painted on a garden-wall in 1497. The edifice built to contain it was commenced in 1512 by *Giulio Romano*; the Choir was added in 1762. The interior is richly decorated, chiefly in paint and stucco, at the expense of various guilds of provision-sellers to which the Church belongs, and whose names are inscribed as 'Universities.' At the 4th altar l. are two fine columns of *giallo antico*; over the high altar is the miraculous image from the garden-wall between two very handsome columns of *affricano*. Annexed is a Hospital for the poor members of the Guilds, and behind the Church a huge *Tobacco Factory*, built in 1863, and employing 1000 hands.

Walking E. from the Church front, and then turning rt., we reach on the l. the large

Ospizio di San Michele, founded by Tommaso Odescałchi in 1682, and since much enlarged. It is supposed to occupy the site of the sacred grove dedicated to the goddess Furina, in which Caius Gracchus was killed B.C. 121. It now includes a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which are taught drawing, painting, music, and sculpture: in the industrial portion upwards of 800 persons are employed at their several trades. Wood carving, engraving, and tapestry weaving are also largely practised. The School of Arts has produced some men of eminence, amongst others the engravers Calamata and Mercuri. Annexed, but entirely distinct, is a large Prison. The Chapel (*S. Michele a Ripa*) has some handsome marbles. Nearly opposite are the Barracks of the *Bersaglieri*, the most picturesque corps of the Italian army.

On the other side of this vast building, running the whole length of its front towards the river, is the **Porto di Ripa Grande**, reduced to its present state in 1692. At its N.E. end were the ruins of the *Pons Sublicius* (Rte. 40); at the S.W. is the Oratory of the *Madonna del Buon Viaggio*, where sailors used formerly to implore a blessing on their voyage. It is also called *S. M. della Torre*, from a tower erected here by S. Leo IV. in 848, as a defence against the Saracens.

On the opposite bank of the river is the *Marmorata* (Rte. 40). At the extreme S.W. end of the Hospice, on the rt. bank, is the

Porta Portese, built by Innocent X. in 1645. 5 min. S.W. of it was the Porta Portuensis, which stood at the commencement of the *Via Portuensis* of Aurelian, leading to the port of Claudius and Trajan near *Fiumicino* (Rte. 55).

Skirting for a few yards the walls inside the gate, we reach

S. Francesco a Ripa, formerly belonging to the Benedictines, under the title of *S. Biagio*. In 1229 the monks ceded it to the Franciscans, in honour of St. Francis of Assisi, who resided in the adjoining Hospital and ministered to the sick during his visit to Rome in 1219. It is now served by the *Osservanti*. The entire building was modernized by Card. Lazzaro Pallavicini, from the designs of *Matteo Rossi*. The recumbent statue of the B. Ludovica Albertoni, by *Bernini*, in the l. transept, is a very characteristic specimen of his style. The Holy Family is by *Baciccio*. In the Convent is shown the apartment occupied by St. Francis. Between this Church and the Convent of SS. Cosma e Damiano stood the *Naumachia* of Augustus, supplied with water by the *Aqua Alsietina*.

Walking N.W. from the Piazza in front of S. Francesco, we pass on the rt. the Church of the **Quaranta Martiri**, founded in 1122, but rebuilt by the Spanish Order of *Alcantarinos* in 1747, and re-dedicated to *S. Pasquale*. Festa, 10th March and 17th May.

Further on to the l. is the Benedictine **Monastery of San Calisto**. A part of this building serves as a summer residence for the monks of S. Paolo fuori le Mura during the malaria season; the remainder has been converted into barracks. It was given to the monks in exchange for their Convent on the Quirinal, which Paul V. destroyed for the purpose of erecting the Palace. The Church, which has a curious well, stands on the site of the house of the Roman soldier, named Pontianus, who sheltered St. Callixtus in time of persecution. The Saint was thrown from the windows of the house in 223.

In the Piazza, a few yards further on, is a handsome fountain by *Fontana* (1604), restored in 1874, and supplied from the Pauline aqueduct.

S. M. IN TRASTEVERE was the first large Church in Rome dedicated to the Virgin (*Prima Aedes Deiparae dicata*). It was founded as an oratory by St. Callixtus in 222, on the site of the *TABERNA MERITORIA*—a kind of Chelsea Hospital for old soldiers—where a spring of oil is said to have welled up on the night of the Nativity, from which the Church is called *FONS OLEI* in early ecclesiastical documents. Having been abandoned during time of persecution, it was reconstructed by St. Julius I. in 340, and thence took the title of *SS. Calisto e Giulio*. In 828 Gregory IV. attached to the Church a large Augustinian Convent. After several restorations, it was almost entirely rebuilt in 1139 by Innocent II.: the tribune, mosaics, and high altar are of his period. Under Nicholas V. it was altered to its present form by *Bernardino Rossellini* in 1450, and was restored in 1870.

Since 1592 the Church has been capitular, and it is now served by twelve Canons, besides chaplain and *beneficiati*.

On the façade are 12th cent. mosaics, representing the Madonna and Child, small kneeling figures of Innocent II. and Eugenius III. as bishops, and ten female Saints, two of whom are uncrowned and bear extinguished lamps, while those of the remainder are burning. Above and below are indifferent paintings in imitation of mosaic (1868). There are several ancient inscriptions on the walls under the portico. A Pagan one, close to the grating on the rt., records that there were some happy unions in ancient Rome:—*M. COCCEIUS AUG. LIB. AMBROSIIUS PRAEPOSITUS VESTIS ALBAE TRIUMPHALIS FECIT COCCEIAE NICE CONJUGI SUAE CUM QUA VIXIT ANNIS XXXV. DIEBUS XI. SINE ULLA QUERELA*. Then follows the measure in length and breadth occupied by the tomb or the area in which it stood, probably of the time of Trajan. Another, between the central and rt. hand door, is to a certain Attidia, the wife of Flavius Antoninus, who is designated as 'uxor rarissima.' The jambs of the side-door have some rude Christian tracings in relief, which belonged to the primitive Church. The paintings of the Annunciation, very much restored and damaged, are attributed to *Pietro Cavallini* (1808). In the Portico, on the left, is the Tomb of Card. Lorenzo Campeggio (1472–1539), legate from Leo X. to Henry VIII., the Campeius of Shakespeare, who played a part in the history of that king's reign: he was titular Cardinal of this Basilica. On the pavement are four good effigies, and against the walls some beautiful fragments of altar-screens, and many curious early Christian inscriptions. Other altar-screens line the entrance passage.

Nave.—The twenty-two granite columns, taken from ancient edifices, are of different heights and diameters. The cornice is ancient, but the frieze below it modern. The heavy gorgeous roof was designed by *Domenichino*, who also painted the Assumption of the Virgin in the centre (on copper). The ancient Cosmatesque pavement was exactly copied in 1872, and many of the old cubes of porphyry, serpentine, &c., were used to form the present one.

To the rt. of the central door is a handsomely sculptured *Tabernacle for holy oil, by *Mino da Fiesole*, inscribed *OPUS MINI* (1471).

Right Aisle.—In the Sacristy is a fragment of ancient mosaic, representing fishermen in boats with draw-nets and groups of wild fowl. In a niche beyond the side door is a slab of marble stained with the blood of S. Dorothea, and a series of weights belonging to the ancient *Ponderarium* of the Church. Above the steps is the tomb of Card. Fr. Armellini-Medici (1524), secretary to Julius II., who is buried at S. M. in Traspontina; and on the l. that of the celebrated Card. Stanislaus Hosius (1579).

At the end of the rt. aisle is the Chapel of the **Madonna di Strada Cupa**, designed by *Domenichino*, who also commenced the gauling fresco of a child scattering flowers in one of the corners of its vaulting. The Virgin and Child with SS. Roch and Sebastian is attributed to Perugino. This chapel was restored by Card. York, and bears the arms of England over the entrance. Over the altar is a fresco of the Virgin and Child, found in the above-named street in 1624.

The **High Altar** is covered with a canopy supported by four columns of red porphyry. The Confession beneath contains the remains of St. Callixtus, and four other early Popes. The pavement here is of

Cosmatesque mosaic, and on the rt. is a handsome 13th cent. Candellabrum. In the apse is a white marble throne.

The **Tribune** is adorned with 12th cent. ***MOsaics**. Above the arch, the Cross and the Seven Candlesticks, the emblems of the Evangelists, Isaiah, and Jeremiah. On the vault, Christ and the Virgin enthroned; above, a hand holding a wreath, the emblem of the Almighty; at the sides (rt.), SS. Peter, Cornelius, Julius, and Calepodius; (l.) Callixtus, Lawrence, and Innocent holding a Church—all wearing the tonsure. The lower row, in six compartments, much restored, are assigned by Vasari to *Pietro Cavallini*:—Nativity of the Virgin, Annunciation, Birth of our Saviour, Adoration of the Magi, Presentation in the Temple, Death of the Virgin. Lower down, the Virgin and Child between SS. Paul and Peter, the latter presenting Bertoldo de' Stefaneschi. These seven mosaics were executed at his expense in 1290.

Left Aisle.—At the end are the ***Monuments** of Card. d'Alençon (1403), brother of Philip le Bel, and of Card. Pietro Stefaneschi (1417), by *Magister Paulus*. Above the latter is an exceedingly curious relief of the *Death of the Virgin, at which our Saviour attends to receive the Soul of the departed, while on his left an acolyte blows into a thurible to keep the incense burning. The handsome Gothic altar dedicated to SS. Philip and James, between these tombs, was also erected by Card. d'Alençon; the picture over it, which has been mercilessly repainted, was of this period; the portrait on the rt. is supposed to be that of the Cardinal himself. On the rt. is the tomb of the young Robert, 1st Duc d'Altemps (1566–86), prefect of the Papal army at Avignon; on the l. that of Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Accademia della Crusca (1775). In the l. aisle is a monument to Innocent II., erected at the expense of Pius IX.

When the basilica of St. Paul's is under water, as in 1625 and 1700, or otherwise unavailable, as in 1825 by reason of the fire, this Church takes its place at the Jubilee, and opens a *Porta Santa*.

Issuing from the door at the end of the rt. aisle, some good architectural work may be seen outside the building. Close to it is the little Church of **S. Egidio**, restored in 1630, and belonging to the Carmelite Nuns. Festa, 1 Sept. A lane between the two Churches ascends to *S. Pietro in Montorio* (Rte. 33).

In the *Via della Lungaretta* (E.), on the left is *S. Margherita da Cortona* (1680), attached to a Franciscan Nunnery; and further on *SS. Rufina e Seconda* (1602), with a good short Tower, belonging to the French Oblates of the Sacred Heart, who educate young girls. Nearly opposite, the *Via di S. Gallicano*, on the right, leads to the Hospital of

S. Gallicano, for diseases of the skin and for persons of both sexes. The building, founded in 1724, is well suited for the purpose, and contains large and well-ventilated wards with accommodation for 240 patients (one-third children). The principal cutaneous diseases found here are *psora* and *ringworm*, the latter very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze and Piperno. In the *Viale del Re* on the left (W.) is

S. Crisogono, supposed to date from the time of Constantine the Great, rebuilt in 731 by Gregory III., and again in 1128 by Card. Giov. da

Crema, Papal legate to England under Honorius II. It was altered by Card. Scipio Borghese, in 1623, after the designs of *Soria*. In front of the Church is a portico with four columns of Oriental granite. The nave has 22 fine granite columns, said to have been taken from the baths of Sept. Severus, with modern capitals. The arch before the tribune is supported by two large columns of red porphyry. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt reliefs. On the central portion of the floor in the nave is a well-preserved specimen of Cosmatesque mosaic. In the centre of the highly decorated roof is a copy of Guercino's Triumph of St. Chrysogonus (original in the Duke of Sutherland's gallery in England). Immediately above the high altar is a colossal Virgin and Child, by *Cav. Arpino*. Good modern Stalls of carved and inlaid wood. This Church was Benedictine until the 12th cent., when it passed into the hands of the Carmelites, who in 1480 ceded it to the Trinitarians. Stephen Langton, Abp. of Canterbury in the time of Innocent III., one of the most interesting periods of our history, was titular cardinal of S. Crisogono from 1200 to 1220. The mediaeval bell-tower has been modernized and whitewashed. N. of S. Crisogono, in the *Via della Lungaretta*, is

S. Agata in Trastevere, consecrated by St. Gregory II. in 781 on the site of his own paternal house, and given by Gregory XIII. to the *Padri Dottrinari* in 1575.

Opposite the front of S. Crisogono, standing a little way back from the street, are the remains of a very interesting

***Excubitorium** (50 c.), to which a flight of about 30 steps descends. The floor of the Court is covered with black and white mosaics of marine monsters, a polypus, and other animals, surrounded by the sea. Each of the Centaurs holds a torch, one of which is alight, the other spent—supposed to indicate the firemen on and off duty. In the centre is a six-sided cistern. On the rt. is a species of Temple or Lararium, richly decorated in moulded terra-cotta, once picked out with colour. At its entrance are Corinthian pilasters, with entablature and pediment; the painted walls are covered with *graffiti*; and in the apse is a marble statuette of Mercury. On the opposite side of the Court are the guard-rooms, sleeping apartments, kitchen offices, and a well; and on a pier to the left are *graffiti* of greater importance (cir. 225), showing that the edifice, once a private 2nd cent. house, had been let or sold to serve as an outpost (*excubitorium*) for a detachment of the 7th cohort of the Roman Vigiles.

Beyond these rooms, which are mostly paved with *opus spicatum*, a modern passage leads past some remains of reticulated walls to a very remarkable **PLUNGE BATH**, which had nothing to do with the Excubitorium. It is about 20 ft. by 10, and 6 ft. in depth, and is lined with thin slabs of cipollino, relieved at intervals with a bead moulding.

The Roman Vigiles, who acted both as firemen and police-guards, had seven large monumental barracks in the town, corresponding to the number of the cohorts, each cohort having the care of two adjoining regions. Besides the large barracks (*castra*), each *regio* had its excubitorium, 14 in all. The headquarters were in the castra of cohort I., discovered in the 16th cent. under the Pal. Savorelli, Piazza

SS. Apostoli. The castra of cohort II. were discovered by Ficoroni, in the 18th cent., between the so-called Trophies of Marius and the *Minerva Medica*. Those of III. were discovered by the Municipal Arch. Commission in 1873, between the Baths of Diocletian and the Rly. Station. IV. stood near S. Saba, V. between S. Stefano Rotondo and the casino of the Villa Mattei, discovered in 1735 and 1820. The sites of VI. and VII. are unknown.

In the Via della Lungaretta, on the right, is the Church of **S. Salvatore in Corte**, so called from its vicinity to the Cohorts of the Vigiles. It was given to the Minims in 1729, and restored. The Church is also called the *Madonna della Luce*, after a miraculous Virgin found in a chest near the river. Fine Campanile, much surrounded by buildings, but well seen from the bridge.

Immediately N. of S. Crisogono is the **Ponte Garibaldi**, a wide bridge of steel arches on stone piers, opened in 1888. It was designed by *Vescovati*, and cost nearly 100,000*l.* While laying the foundations of its central pier, a fine bronze statue was discovered in 1885, lying head downwards about 35 ft. below the bed of the river, besides coins and other small objects.

The very slight fall of the Tiber as it approaches the sea, and the sudden rush of water from its swollen tributaries among the mountains, have always rendered it liable to disastrous floods, one of which, in 1870, caused a rise of 56 ft. above the ordinary level. Since that time the channel has been widened and deepened, and an **Embankment** erected to protect the city from inundation. The **Ponte Garibaldi**, which spans the river at its widest point, was the first of the new bridges built under this scheme.

S. of the bridge runs the broad *Viale del Re*, leading to the suburban Rly. Stat. of Trastevere (Rte. 28).

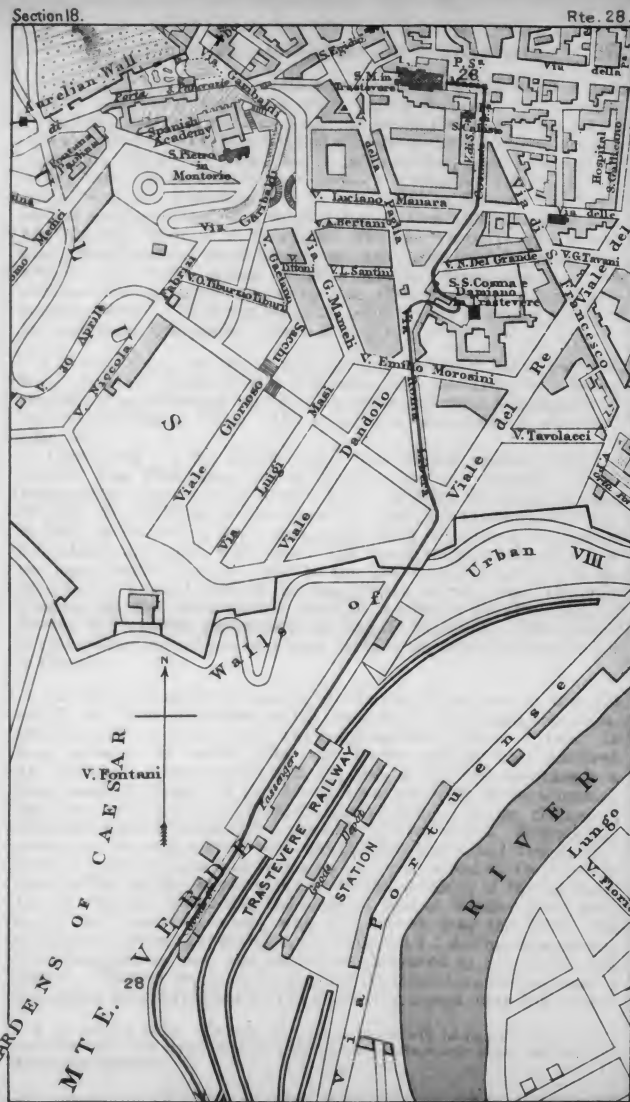
ROUTE 28.

From S. M. in Trastevere to S. Passera, by the Convent of SS. Cosma e Damiano and the Via Portuensis.

[Tramway, p. [27], 1.]

Walking S. from the Piazza in front of *S. M. in Trastevere* (Rte. 27), and passing *S. Calisto* on the rt., the road immediately forks—the l. branch leading in a straight line to *S. Francesco a Ripa*. Continuing to the rt., we soon reach on the l. the outer gateway of

SS. Cosma e Damiano in Trastevere (corrupted into *S. Cosimato*), originally Benedictine, but attached in 1243 to a large convent of Poor



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The City.] ROUTE 28.—CEMETERY OF S. PONTIANUS. 271

Clares. The gateway leads into a fore-court, in which stand a large granite tomb once used as a bath, and a Fountain of 1731. The Church was rebuilt from designs attr. to *Baccio Pontelli*. It has a good doorway, with carvings in relief, and a handsome terra-cotta cornice over the gable. Over the high altar is a miracle-working image of the Virgin from old St. Peter's, and on the l. a fresco of the Virgin and Child, with SS. Francesco and Chiara (Umbrian School). In the l. aisle is an altar decorated with good Renaissance reliefs brought from the Cappella Cibo in S. M. del Popolo. The fine *Cloisters (10th to 15th cent.), now attached to a Workhouse, are surrounded by nearly 120 arches, with double shafts of white marble. They contain a few architectural fragments and inscriptions, with remains of ancient pavement in mosaic. From the larger Cloister beyond is gained a view of the good brick Campanile. Festa, 27 Sept.

A little further on, our street falls into the wide VIALE DEL RE, which leads in 10 min. to the *Trastevere Rly. Stat.* (Rte. 59). Before reaching it, a road winds up the hill to the rt., affording a pleasant walk outside the walls of Urban VIII. to the (20 min.) *Porta S. Pancrazio* (Rte. 34).

Continuing S., the modern road runs almost parallel with the ancient *Via Portuensis*, which issued from the Aurelian *PORTA PORTUENSIS*, destroyed by Urban VIII., and led to *Portus Augusti* (Porto). In the Vigna Jacobini, near the Stat., Lord Savile discovered, in 1887, an interesting tomb containing richly sculptured sarcophagi, columbaria, and loculi with urns. The inscriptions belong chiefly to the pagan period, but the coins to the age of Constantine, with the exception of a fine Aureus of the Emp. Galba—a rare coin. The chief works of art discovered were a relief, in marble, of Pentheus king of Thebes, and a mosaic pavement of the Rape of Proserpine. Excavations of still greater importance have been made in the neighbouring *Gardens of Caesar*.†

On the rt., just before reaching the Strada di Monteverde, at a spot called *Ad Ursum Pileatum*, is the Cemetery of **St. Pontianus**, excavated in beds of yellow sand and conglomerate, instead of tufa. It may probably be named after the Roman soldier who sheltered St. Callixtus. Above the arch at the foot of the first staircase is a large head of Christ. A second staircase leads down to a curious baptismery, with a stream of water running through it, the channel of which has been diverted into a reservoir to form a font. Behind it is painted on the wall a cross with flowers and leaves, and two candlesticks, to which are attached by chains the letters A and O. On the arch over the font is the Baptism in the Jordan, probably of the 6th cent. At the sides are interesting paintings of various Saints. Here were buried the martyr Quirinus, who was thrown into the Tiber, and subsequently Popes Anastasius I. and Innocent I. A Church was built over their graves, and was afterwards dedicated to SS. *Abdon and Sennen*. Further on, in the Vineyard of the Missione, are some ruins of reticulated work, extending to the Massimo vineyard, near the Chapel

† An account of the numerous discovered Tombs will be found in the *Notizie degli Scavi* and the *Bulletino della Commissione Archeologica*—both published at intervals in numbers.

of the *Madonna del Riposo*, and supposed to belong to the *Gardens of Caesar*.

The high road crosses the Rly., and soon afterwards reaches the Tiber. On the l. is a good view of *S. Paolo fuori le Mura*; on the rt. rises the large *Agrarian Institute*, founded by Pius IX., attended by 125 Farm pupils.

Beyond the railway station of S. Paolo, and about 3 miles from S. M. in Trastevere, on the Via Campana, is the little Church of *S. Passera*, founded by Theodora, a noble Roman lady, in 400, and dedicated to *SS. Ciro e Giovanni*. The name of the former Saint, who was an abbot, became corrupted into *Abbaciò*, *Appacero*, *Passero*, and *Passera*. To complete the confusion, as no saint of the last name could be found, it was supposed to be intended for *Prassede*, whose Festa is celebrated here by crowds of peasants on the 21st of July. Festa also on 31 Jan. The Church, which now belongs to S. M. in *Via Lata*, has a pierced stone window over its doorway, a crypt with frescoes and martyr's tomb, and a round apse. Higher up, excavated in the volcanic tufa, is another cemetery.

Descending along the Tiber, near the 5th milestone on the ancient Via Campana, in the *Monte delle Piche*, is a small catacomb of some interest, discovered in 1867, above the site of the Sacred Grove of the *Fratres Arvales*. It bore the name of *Sancta Generosa ad Sextum Philippi*, and was the burial-place of the Martyrs Simplicius and Faustinus, who were thrown into the Tiber in the reign of Diocletian, and of their sister Viatrix, who interred their bodies, and was afterwards suffocated. Their remains were transferred for safety to the Church of S. Bibiana by Leo II. in 682 (Rte. 15). In one of the vaults is a painting of our Saviour, surrounded by Saints (6th or 7th cent.).

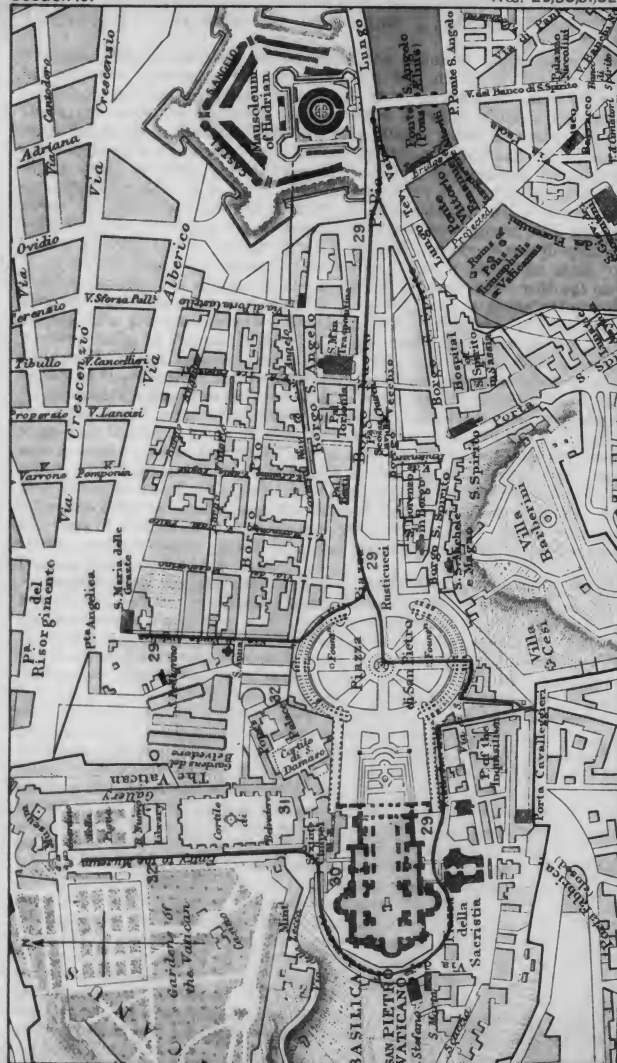
ROUTE 29.

From the Ponte S. Angelo to the Vatican, by the Mausoleum of Hadrian and the Borgo.

[Omn., p. [28], 22; Tramway, p. [27], 3, 15.]

The Ponte S. Angelo (described in Rte. 18) crosses the Tiber immediately in front of the imposing

***Castello S. Angelo.** [For Admission, see p. [34].] This huge fortress, originally the MAUSOLEUM OF HADRIAN, was erected by that Emperor about A.D. 130, within the gardens of Domitia, the aunt of Nero. The last vacant niche in the mausoleum of Augustus being occupied, Hadrian determined to erect for himself and his successors a tomb which should have no rival in the world. In this he was abundantly successful, though the building was not quite finished in his



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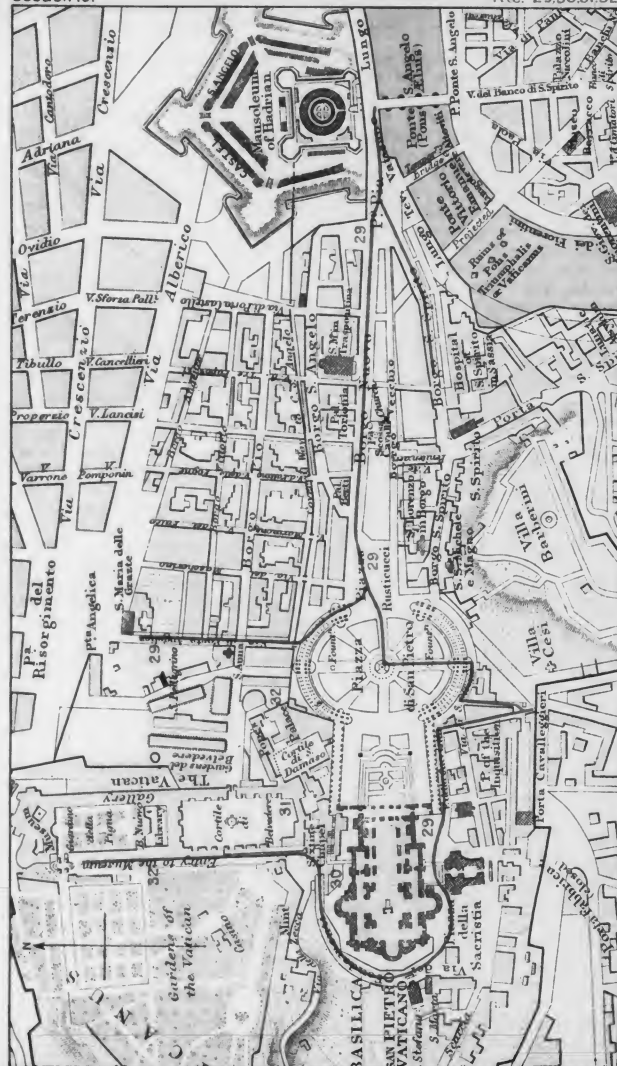
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Section 19.

Rte. 29.30.31.32



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lifetime. Here, however, he deposited the ashes of Aelius Verus, his adopted son, prematurely deceased. On the death of Hadrian his successor Antoninus Pius completed the mausoleum, and placed there the ashes of Hadrian, brought from Puteoli, whither they had been taken from Baiae where Hadrian died. After Hadrian all his successors up to Caracalla were buried in this mausoleum, viz.: Antoninus Pius, Lucius Verus, Marcus Aurelius, Commodus, Septimius Severus, Caracalla (A.D. 217). The mausoleum is a massive circular tower, 80 yards in diameter, cased on the outside with courses of peperino, and standing on a basement, 110 yards square, and 160 ft. high. Procopius, who saw it in the 6th cent., before it was despoiled, is the oldest writer by whom it is described. 'It is built,' he says, 'of Parian marble; the square blocks fit closely to each other without any cement. Its basement has four equal sides, each a stone's-throw in length. On the summit are statues of men and horses, of admirable workmanship, in Parian marble.' He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that, when assailed by the Goths under Vitiges, in 537, the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Among these were the Dancing Faun (Uffizi) and the Barberini Faun (Munich), which were found in the 17th cent. in the moat surrounding the basement, where several statues probably lie buried still. The Tomb was first rifled by the Goths under Alaric in 410. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian it was successively held by the Goths and the Greeks, and at length passed into the possession of the Exarchs, and became their citadel in Rome.

In 590, while Gregory the Great was conducting a procession to St. Peter's to avert the pestilence which followed the inundation of 589, the Destroying Angel is said to have appeared to him on the summit of the fortress sheathing his sword, to signify that the plague was stayed. In commemoration of this event, Pope Boniface IV., in 610, erected on the summit the Chapel of *S. Angelo inter Nubes*, which was superseded by successive Statues of the Archangel. The name of S. Angelo does not however appear to have been applied to the Castle for several centuries, and the present figure (the sixth) dates from 1743. In the 10th cent. the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberico of Tusculum, so celebrated in the history of that lawless period. Here in 928 John X. was suffocated by order of Marozia in a dungeon, his brother Pietro having previously been killed in the Palace of the Lateran before his eyes; and here in 974 Crescenzo, son of Theodora, in like manner murdered Pope Benedict VI. John XII., about A.D. 960, was the first Pope who occupied the Castle as a place of military strength. In 985 it was seized and strengthened by Crescentius Nomentanus, the consul, against the Emp. Otto III., who had marched into Rome in defence of the Pope. Thence it acquired the name of *Castellum Crescentii*. The history of the fortress from this time would be an epitome of the history of Rome through the Middle Ages. In the 11th and 12th cent., it was held by the Orsini. It is supposed to have been reduced to its present form in 1373, when it was occupied by the French cardinals who opposed the [Rome.]

election of Urban VI. Boniface XI. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of *Bernini*, and completed the fortifications with cannon made of bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the central mass below the brickwork, may easily be distinguished from the latter additions of the Popes. All the upper part is mediæval.

The entrance for visitors is opposite the bridge.

After passing the turnstile we enter a hall in which is the lift erected early in the sixteenth century for the use of Leo X., who was not able to walk any distance. We now enter a passage which makes a complete circuit of the building. It is 400 ft. long, 9 ft. broad, and 17 ft. high, and is built of brick in the best style. The walls were originally faced with marble, the ceiling ornamented in stucco, and the floor inlaid with black and white mosaic, of which some traces remain. In the drain below the floor have been found human bones.

Having made a complete circuit until we are exactly above the point of entrance, we ascend a passage which traverses the building in a diametrical direction. In its centre is the Tomb of Hadrian, crossed by a modern bridge. The sepulchral chamber is in the form of a Greek cross, and is lighted by two windows. Walls and floor were originally of marble, of which some traces remain. The porphyry sarcophagus, which contained the ashes of Hadrian, was removed by Innocent II. to the Lateran, for his own tomb, 1143. The cover, according to tradition, is that now used as a baptismal font in St. Peter's.

Proceeding over the bridge, to the N. part of the building, and ascending a staircase constructed by *Sangallo* the younger for Paul III., we reach the

Cortile delle Palle, so called from the large cannon balls it contains, some of them made out of the old Roman statues. Here is the marble statue of the Archangel, converted by *Raffaello da Montelupo*, from one of the original statues that adorned the Mausoleum. It stood on the summit of the building from 1530 to 1743, when it was removed to make way for the bronze figure now there. At the end of the Court is the *Chapel of St. Michael*, said to have been designed by Michel Angelo, with a tasteful front of white marble.

At the left of the Chapel of St. Michael is the entrance to the ground floor of the **Papal Apartments**, commenced by Alexander VI., continued by Julius II., Leo X. and Clement VII., and finished by Paul III.

The first room, or Large Hall, has frescoes, much damaged, by the pupils of Raphael, and the arms and name of Paul III. On the right is the entrance to the chapel already mentioned. It contains a marble sculpture in high relief of the Virgin and Child, attributed to *Raffaello da Montelupo*. On the left of the large hall are three smaller rooms, which have been recently restored (1906). They had suffered much, especially the coffered ceilings, from smoke, and the walls had been whitewashed. A handsome frieze in fresco has been cleared, and the arms and name of Clement VII., by whom these rooms were built.

Thence a passage leads into a Court. Near the entrance is a well head, with fine reliefs. On the left of the Court are two halls, bearing the name of Clement VIII., now used for an Historical Museum of the Castle.

On the right of the Court a staircase leads down to the oil repositories of Alexander VI., which contained as much as 4,800 gallons of oil, in the opinion of Colonel Borgatti, the greatest authority on the subject, under whose able superintendence the restorations have been carried out. This large store of oil served for the use of the garrison, and also for the Vatican Palace; it is supposed that the oil may have been intended to be heated in time of siege and poured on to the heads of assailants. Near the oil cellars are five small chambers built by Alexander VI. for the storage of grain, afterwards used as prisons.

The better known prisons, in which many persons, famous in their day, have been confined, are to the S. of the grain pits. They were loathsome places, almost totally dark, with even less light than what is now allowed to enter. In the nearest cell Benvenuto Cellini was confined, in 1538, on suspicion of having stolen jewels belonging to the Apostolic Treasury. He managed to escape, bursting the hinges of the door, and then letting himself down the outside of the building by a sort of rope made of strips of the bed sheets, though he broke his leg by falling. In some of the other cells the Cenci family are popularly supposed to have been confined, but without sufficient historical evidence.

We now ascend a staircase, off which is the bath-room of Clement VII., an elegant work of *Giulio Romano*, copied from the antique. Further is the second floor of the

Papal Apartments designed for Paul III. by *Raffaello da Montelupo* and *Ant. da Sangallo*.

The **LARGE HALL** is beautifully decorated by various artists of the school of Raphael—*Sermoneta*, *Raffaello da Montelupo*, *Marco da Siena*, *Giovanni da Udine*, *Giulio Romano* and *Pierino del Vaga*. The ceiling is moulded in coloured and gilded stucco. The next room is called the

HALL OF PERSEUS, from the frieze in fresco representing the Story of Perseus, by *Pierino del Vaga*. Beyond it is the

HALL OF CUPID AND PSYCHE, the beautiful frieze in fresco being again by *Pierino del Vaga*. It has another finely moulded and painted ceiling.

A narrow passage leads from the large room to a square hall, which has a finely executed frieze and ceiling in fresco with stucco mouldings, by *Sermoneta*. The paintings on the walls are much damaged. Beyond this hall is a room in which Cagliostro is said to have been confined. On the opposite side of the hall is a small circular apartment containing three huge iron-bound chests, used for the papal treasure. One of them has the name and arms of Julius II. on one of the iron bands. The largest chest was used by Sixtus V. to hold coins; in the others were placed the papal crowns, sceptres, etc.

From this hall we reach a number of rooms now used as a Museum of Military Engineering. A winding staircase leads to a terrace where there is a fine *view. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. Above is the bronze statue of the Archangel, by *Verschaffelt*, placed there in 1743,

when the marble figure, already mentioned, was removed. On descending, we pass the Loggia of Paul III., designed by *Ant. Sangallo*, and lower, the Loggia of Julius II.

We now enter the **Borgo**, so called because it was the quarter of the English, from whom it obtained the name of Burgus Saxonum. In the time of the Emperors it was covered with gardens, and here stood the great Circus of Nero. When St. Peter's was built the quarter became naturally the centre of Ecclesiastical Rome, and was crowded with Convents, Hospitals for the sick, and Hospices for the entertainment of Pilgrims. These settlements, however, were undefended, and constantly attacked by Saracens, Arabs, and Moors. After the great victory, however, gained by Leo IV. over the Moslems at Ostia, that Pope employed captive Saracens and others in building walls round the Vatican district. The fortifications were finished in four years (849-53), and the newly enclosed suburb was called CIVITAS LEONINA.

Four streets lead W. from the Castle to S. Pietro. That on the l. passes the vast **Archi-Ospedale di Santo Spirito**, founded in 1193 by Innocent III., on the site of a Hospice which Ina, King of the West Anglians, had established here for his countrymen in 717. This building was burnt to the ground in 817 and 847, partly restored by Leo IV., and devastated, together with the entire surrounding quarter of the city, by the German Emperor Barbarossa. It was rebuilt by Sixtus IV. in 1471 from the designs of *Meo della Caprina*. Pius VI., in 1775, established a large Military Hospital opposite the main entrance on the rt. (Adm. from 2 to 4; apply at the Office on the 1st floor; Library, 8 to 2.) The Hospital was so richly endowed that it acquired the title of *il più gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country between Rome and Civita Vecchia. Its net revenue for sick and foundlings alone amounted to 40,000*l.*, which has been reduced to half that sum by bad management. There are 1680 beds, about 550 permanent patients, and 200 servants. All diseases are admitted, and the number of surgical cases annually treated is about 5000. There is also a Pathological Museum, and the celebrated BIBLIOTECA LANCIANA, containing a valuable collection of 25,000 books and instruments bequeathed by the eminent physician Lancisi in 1720. The PIA CASA DEGLI ESPOSTI contains upwards of 2000 foundlings, some of whom are sent to be nursed in the country; 800 are annually received. The Lunatic Asylum is in a separate wing, entered from the Via della Lungara.

Some of the best architects of the Early Renaissance have been employed upon this building, parts of which are attributed to *Baccio Pontelli*, *Pollajuolo*, and *Ant. da Sangallo*. The very effective octagonal cupola was erected by *Andrea Palladio* while studying antiquities in Rome (1545), and is his only work in the city. One of the rooms has some wall paintings of scenes in the life of Sixtus IV., by an unknown master.

The CHAPEL, founded in 1198, but frequently restored, has an altar with baldacchino designed by *Palladio*, and supported by two handsome columns of pavonazzetto.

[The *Borgo S. Angelo* on the rt., leading from the Castle, passes the **Scuola Pia**, established by Pius IX. in 1860, for the education of 400 boys, under the charge of the *Frères de N. D. de la Miséricorde*. Beyond

it a turning to the rt. leads to the little Church of **S. Angiolo** (*S. Michele ai Corridori*), built by Gregory the Great, in commemoration of the vision at the Mausoleum of Hadrian. Festa, 29 Sept. and 8 May.]

The **Borgo Nuovo** passes on the rt. the Carmelite Church of **S. M. Traspontina** (1563-87), built to receive a miraculous Madonna brought from the East in 1217. Several of its altars are adorned with handsome marbles, and in the 3rd chapel l. are preserved two columns, at which St. Peter (l.) and St. Paul (rt.) are said to have been scourged.

Near this spot stood the pyramidal tomb, the so-called **Meta Romuli**, larger and finer than that of C. Cestius, but destroyed by Alexander VI. in 1495. Most of its marble slabs had already been stripped off by Donus I. in 675, to build the steps of St. Peter's. The pyramid is well represented in relief on one of the bronze doors of old St. Peter's. In the middle ages it was thought to be the tomb of Romulus.

We now reach a small Piazza, in which, on the l., is the Church of **S. Giacomo di Scossacavalli**, first mentioned in 1186, but entirely modernized, and now belonging to the Chapter of the Vatican. Here are preserved two stones, on one of which (to the l. of the door) Isaac is said to have knelt at his sacrifice, while the Virgin placed the Infant Christ on the other at the Presentation in the Temple (under the 3rd altar rt.). St. Helen brought them from Jerusalem, intending to place them in St. Peter's; but the horses shied (*scossarono*) on arriving at this Piazza, and refused in spite of continuous beatings to drag their burden any further. This was interpreted as a sign from Heaven, and the stones were deposited here. A similar legend is related in connection with the transport of St. Stephen's body to S. Lorenzo fuori le Mura.

On the rt. is the ***Palazzo Torlonia**, better known as the **PAL. GIRAUD**, the seat of the British Legation to the Vatican before the Reformation. It was built in 1506 by *Bramante*, for Card. Adriano da Corneto, who presented it to Henry VIII. This monarch bestowed it upon Card. Campeggio, and it was subsequently converted into an Ecclesiastical College by Innocent XII. The principal doorway was added in the 18th cent. The façade is built of travertine from the Basilica Julia.

Facing the Palace, on the S. side of the Piazza, is the **Collegio dei Penitenzieri**, attached to St. Peter's, founded by Pius V. They are Minor Conventuals, and their office is to hear confessions in the Basilica. On the first floor are several rooms with fine ceilings (1480).

Further on in the **Borgo Nuovo**, to the rt., is the **Palazzo Ricciardi**, supposed to have been erected by *Bald. Peruzzi* for Jacopo da Brescia, surgeon to Leo X., in 1518. The façade has a rustic basement and two stories of brickwork, having elegant Doric pilasters in stone between the lower windows. At the extreme end of the street, near the Colonnade, is the **Pal. Accoramboni**, close to which stood the House of Raphael, designed by *Bramante*, but destroyed when the Piazza was enlarged in 1661. Here the painter died in 1520.

The imposing ***Piazza di S. Pietro** is oval in form, with its greatest diameter (260 yds.) from N. to S., on which sides it is bounded by a semicircular Colonnade, continued in straight lines towards the

front of the Basilica. These lines are not parallel to each other, but recede towards the W., and form with the front an irregular square, which becomes broader as it approaches the façade. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the Piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that each of these rows of columns is 120 yds. long. At the bottom of the flight of steps are colossal statues of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

These noble Colonnades were designed by *Bernini* (1657-67). They are supported by four rows of columns, 48 ft. high, arranged so as to leave sufficient room between the inner rows for the passage of two carriages abreast. The number of columns is 284, besides 64 pilasters. On the entablature stand 140 statues of saints, each 12 ft. in height. The whole structure and the statues are of travertine. The entire cost of laying out the Piazza was 164,000*l.*, of which 19,000*l.* was spent on the pavement alone.

In the centre is an **Obelisk**, erected by Sixtus V. in 1586. It is a monolith of red granite without hieroglyphs. It originally stood in the Circus of Nero at a spot which is marked by an inscription near the sacristy of St. Peter's, inserted in the pavement of the road. The circus built here by Caligula is of imperishable historic importance, owing to the martyrdoms of Christians which took place in it under the direction of Nero. The great fire which destroyed a large part of Rome in A.D. 64 was regarded by the people as the work of Nero, desirous of clearing a space for a magnificent palace. Nero accused the Christians, and to appease the people, gave them a great entertainment in the Circus, where many Christians were crucified or burned. Later St. Peter also was crucified in the Circus, at the foot of this Obelisk, on the *spina* or middle line of the Circus, where for many years the spot was commemorated by the Chapel of the Crucifixion.

The obelisk was brought from Heliopolis in the reign of Caligula, and is the only one in Rome which has never been thrown down since it came from Egypt. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. The celebrated architect Domenico Fontana has left a highly interesting account of the operation of raising the obelisk on its present pedestal. No less than 500 plans had been submitted to the Pope by different engineers and architects, but the result fully justified the selection of Fontana. 800 men, 140 horses, and 46 cranes were employed in the removal. The expense of the operation was 8000*l.*; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the Pope as a reward for his successful services. The elevation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library. The business was preceded by the celebration of high mass in St. Peter's; the Pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. The undertaking would have failed if a sailor named Brescia, from S. Remo, had not infringed the order by calling upon the workmen to wet the

ropes. In return for this service Sixtus V. granted to the Brescia family the privilege of supplying St. Peter's with palm-leaves, which are brought from the vicinity of Bordighera every year for distribution on Palm Sunday. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The following is the dedication by Caligula to Augustus and Tiberius, still visible on two sides of the lower part of the shaft:—DIVO. CAES. DIVI . IVLII . F. AVGUSTO—. TI. CAESARI DIVI . AVG. F.—AVGVSTO SACRVM. Upon the pedestal are the words: *Christus vincit. Christus regnat. Christus imperat. Christus ab omni malo plebem suam defendat.* The surrounding pavement, in red and serpentine-porphry, shows the points of the compass and gives the names of the winds.

The two *FOUNTAINS are the finest in Rome, and were designed by *Carlo Maderno*. The water forms a mass of spray, upon which the sun at times paints the most beautiful rainbows. It falls into a basin of Oriental granite, 15 ft. in diameter, and runs over the sides of this into an octagonal basin of travertine, about 28 ft. in diameter. Between each Fountain and the Obelisk is a round slab which forms the centre of the circle described by the Colonnade, whose four radiating columns appear from this point as one. Near the S.E. corner of the Piazza is the Church of S. *Michele* (Rte. 33). Continuing W., and passing along the S. side of St. Peter's, a street on the l. leads to the

Palace of the Inquisition, a vast edifice built by Pius V., formerly used as a prison for members of religious communities, or for persons in holy orders. The archives are of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. They suffered much from pillage in the Revolution of 1848, and many volumes have found their way to the Library of Trinity College, Dublin. The tribunal of the Inquisition was suppressed by the Roman Assembly in Feb. 1849, but was re-established in the following June by Pius IX., in an apartment at the Vatican. The building was for several years occupied as barracks by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate. A little further S. is the

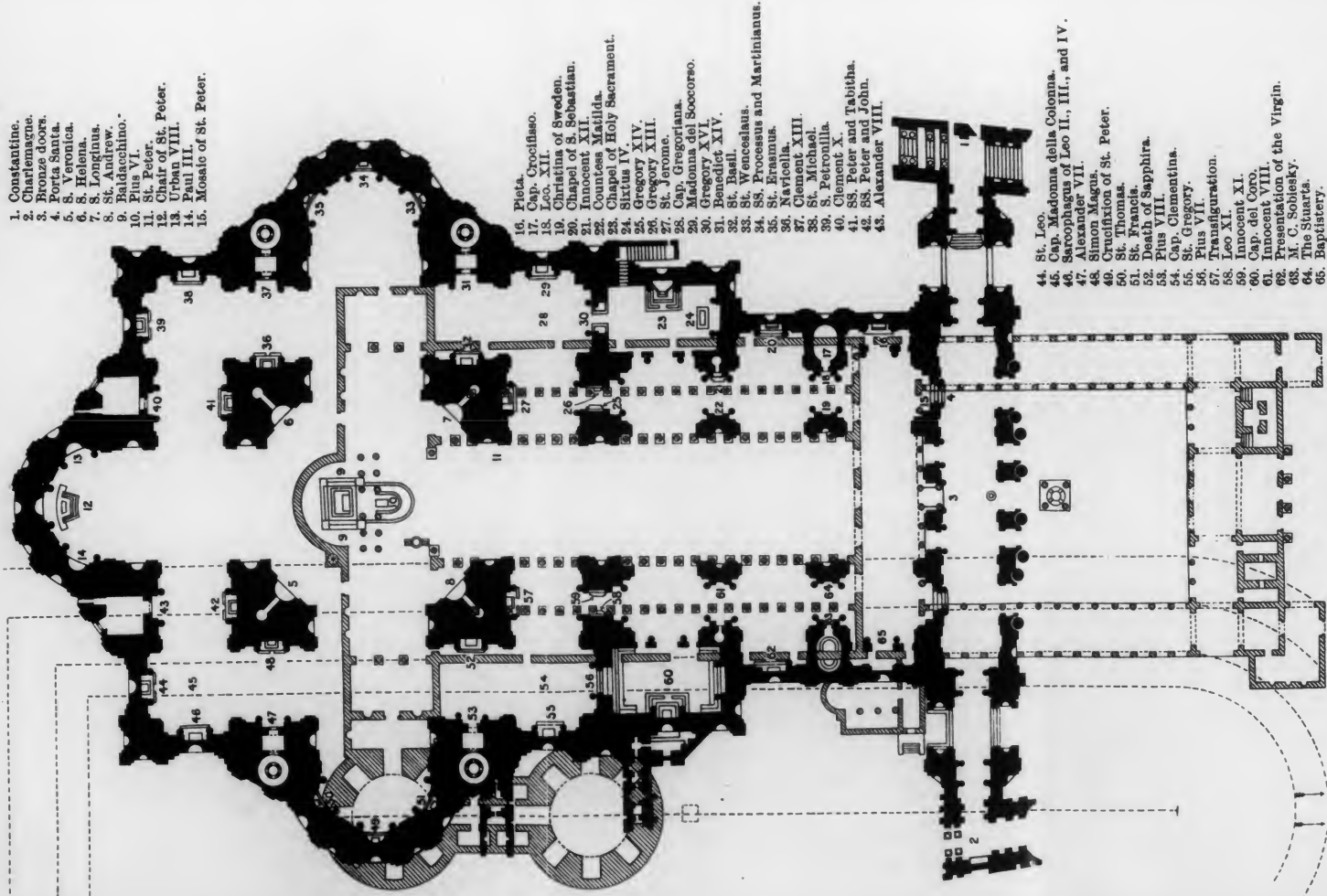
Porta Cavalleggeri, on the old high-road to Civita Vecchia. It derives its name from the cavalry barracks which once stood close by, and whose site is occupied now by extensive iron works.

[The street on the l., outside the gate, leads in 5 min. (bearing afterwards rt.) to the Church of S. *M. delle Fornaci*, so called from the neighbouring potteries, which supplied bricks for the building of St. Peter's. It was given to the Trinitarians in 1710. Good view of the dome of St. Peter's from the steps. Close by is the Stazione S. Pietro on the line to Viterbo by Bracciano (Rte. 59).]

Turning to the rt. outside the gate we reach ($\frac{1}{2}$ m.) S. *Michele*, erected by the Guild of Potters in 1552. Nearly opposite the Church stood the **Porta Fabbrica**, now walled up. Through this gate was brought all the material used in the construction of the Vatican,

ST. PETERS.

1. Constantine.
2. Charlemagne.
3. Bronze doors.
4. Porta Santa.
5. S. Veronica.
6. S. Helena.
7. S. Andrew.
8. St. Andrew.
9. Baldassarino.
10. Pius VI.
11. St. Peter.
12. Chair of St. Peter.
13. Urban VIII.
14. Paul III.
15. Mosaic of St. Peter.



16. Pietà.
17. Cap. Crocifisso.
18. Leo XII.
19. Christina of Sweden.
20. Chapel of S. Sebastian.
21. Innocent XII.
22. Countess Matilda.
23. Chapel of Holy Sacrament.
24. Sixtus I.
25. Gregory XIV.
26. Gregory XIII.
27. St. Jerome.
28. Cap. Gregoriana.
29. Madonna del Soccorso.
30. Gregory XVI.
31. Benedict XIV.
32. St. Basil.
33. St. Wenceslaus.
34. SS. Processus and Martinianus.
35. St. Andrew.
36. St. Michael.
37. Clement XIII.
38. St. Michael.
39. St. Petronilla.
40. Clement X.
41. SS. Peter and Tabitha.
42. SS. Peter and John.
43. Alexander VIII.

44. St. Leo.
45. Cap. Madonna della Colonna.
46. Sarcophagus of Leo II., III., and IV.
47. Alexander VII.
48. Clement XIV.
49. Construction of St. Peter.
50. St. Thomas.
51. St. Francis.
52. Death of Sapphira.
53. Pius VIII.
54. Cap. Clementina.
55. St. Gregory.
56. Pius VII.
57. Transfiguration.
58. Leo XII.
59. Clement XI.
60. Cap. del Coro.
61. Innocent VIII.
62. Presentation of the Virgin.
63. M. C. Sobiesky.
64. The Stuarts.
65. Baptistry.

Plan of St Peter's.....shown in black
 " " the old basilica....." " *bird*
 " " " Circus of Nero....." " *dots*

ROUTE 30.

The Basilica of S. Pietro in Vaticano.

[Omn., p. [28], 22; Tramway, p. [27], 2, 3, 15.]

Vespers every afternoon, 3 to 4.30, according to the time of year in the Capella del Coro (60 on plan); best music on Friday and Sunday.

HISTORY.—According to Church tradition, S. Anacleto, bishop of Rome, who had received ordination from St. Peter himself, erected (A.D. 90) an oratory over the graves of St. Peter and the other Christians who had been martyred in the circus of Nero, a spot now marked by the high altar of the basilica. It stood just outside the N. wall of the circus.

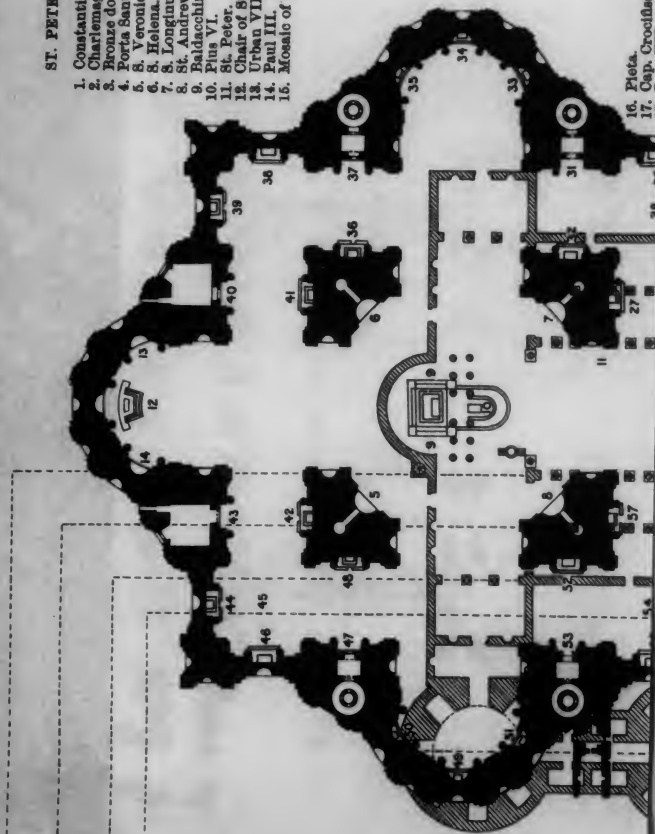
Early in the 4th cent. Constantine began the erection of a basilica to enclose the oratory and graves, making use of the N. wall of the circus as a foundation for the S. wall of the basilica. The circus also provided much of the material for the construction of the basilica. The façade of that old St. Peter's is depicted in Raphael's fresco of the Incendio del Borgo, and the interior in the fresco of the coronation of Charlemagne, both in the Stanza dell' Incendio in the Vatican. It had double aisles and transepts, and was preceded by a square Court or Atrium, surrounded with a colonnade, out of which opened several Chapels. In the centre of the Atrium was a Fountain (498-514) in the form of a square tabernacle supported by eight columns of red porphyry, with a dome of gilt bronze. The cornice was adorned with four bronze dolphins and four peacocks, and within stood the fir-cone now in the *Giardino della Pigna*. In 1613 all the bronze, except two peacocks and the fir-cone, was melted down by Paul V. to provide 10,000 lbs. of metal for the statue of the Madonna, which he placed on the Column in the Piazza S. M. Maggiore. The Atrium also contained the Tomb of Otho II. Beneath the high altar was the bronze urn which contained the ashes of St. Peter. The walls were 'patched with fragments of tiles and stone, except the apse and the arches, which were built of good bricks bearing the name of the Emperor.'—*L.* The interior was lavishly decorated with marble, mosaics, and gold.

Very little now remains of the grand Constantinian Basilica which throughout the middle ages was the venerated centre of the Christian world.

The S. wall, which rested upon the N. wall of the circus of Nero, at length began to give way, and Nicholas V. (1450) employed the Florentine Rossellini to repair and enlarge the building. On the death of the Pope in 1455, the work was suspended until the accession of Julius II. (1503-13), who determined to erect an entirely new building, of which one of the chief ornaments should be his own gigantic tomb, to be prepared by Michel Angelo. (All that was done towards the tomb, the Moses, &c., may now be seen in the Church of S. Pietro in Vincoli.) While Michel Angelo was engaged upon the

ST. PETER'S.

1. Constantine.
2. Charlemagne.
3. Tomb of St. Peter.
4. Pope Sixtus.
5. Pope Sixtus.
6. Helena.
7. St. Longinus.
8. St. Andrew.
9. Baldacchino.
10. Pius VI.
11. St. Peter.
12. Chair of St. Peter.
13. Urban VIII.
14. Paul III.
15. Mosaic of St. Peter.



tomb the new basilica was entrusted to *Bramante*, whose design was a Greek cross, with a hexastyle portico, and an immense cupola in the centre, to be supported upon four colossal piers.

On April 18, 1506, Julius II. laid the foundation of Bramante's building, in the presence of 35 Cardinals, under the pier of S. Veronica. The four piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. Leo X. appointed as his architects *Giuliano da Sangallo*, *Giocondo da Verona*, and *Raphael*. Sangallo, however, died in 1517, and Raphael in 1520. Raphael's plan was a Latin cross; but neither he nor his colleagues did much more than strengthen the four piers. Leo X. then employed *Baldassare Peruzzi*, who, despairing of being able to meet the expense of Raphael's plan, returned to a Greek cross. Leo died in 1521, and his two immediate successors did little more than erect the tribune. Paul III. employed *Michel Angelo*, then in the 72nd year of his age. The Pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task. Michel Angelo adopted the design of a Greek cross, enlarged the tribune and the transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist died in 1563, at the age of 89, after having presided over the work for 17 years. It is remarkable that after his death nothing more was done to the cupola for 24 years, during which the works were exposed to the elements. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors. Another part of Michel Angelo's design was to make the front a Corinthian portico, like that of the Pantheon, which, combined with the ground-plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed *Vignola* and *Pirro Ligorio* as his successors, with strict injunctions to adhere in every particular to the designs of Michel Angelo. Vignola erected the two lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for *Giacomo della Porta*, who was appointed under Gregory XIII. The dome was begun on July 15, 1588, in the Pontificate of Sixtus V., and completed in 22 months. The Pope was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 800 workmen upon it night and day. Such was their haste that on one occasion, being in want of another receptacle for water, the masons tossed the body of Urban VI. out of his sarcophagus, put aside the bones in a corner of the building, and gave the ring on his finger to the architect. The tomb was used as a tank until 1615.—*L.* Shortly after the death of Sixtus V., in 1590, the dome was covered with lead and bound with two enormous hoops of iron, the small cupola or lantern was erected on columns, and the ball and cross placed on the summit in

Nov. 1593. (During the pontificate of Benedict XIV. (1740), the cupola, having given signs of insecurity, was repaired and strengthened with five other hoops of iron, weighing 45 tons.) Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. pulled down all the E. section of the old Basilica, and laid the foundation of the front as it now stands, in 1606. He employed *Carlo Maderno*, nephew of Fontana, as his architect, who abandoned the plan of Bramante and Michel Angelo, and returned to the Latin cross, as designed by Raphael. He also built the unsuitable façade. Its great defect is that it conceals the dome, so that there is no point of the piazza from which it can be combined in its full proportion with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. The heavy balconies which intersect the columns of the façade lessen the effect of size, but were necessary to afford convenient space for the imposing ceremony of the Papal benediction at Easter. The nave was finished in 1612; the façade and portico in 1614; and the Church was dedicated by Urban VIII. on the 18th Nov. 1626, the 1,300th anniversary of the original supposed consecration by Pope St. Sylvester in the time of Constantine. Under Alexander VII., Bernini began in 1667 the magnificent Colonnade which surrounds the Piazza (for description see p. 277, Rte. 29). Pius VI., in 1780, erected the Sacristy from the designs of *Carlo Marchionni*, gilded the roof of the interior, and placed the two clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; including the Sacristy, 3½ centuries; the work being in progress during the reigns of 43 popes. The expenses were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them, an expedient that hastened the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, and mosaics. The area of the whole building is 18,000 square yards; the original plan of Bramante would have covered about 8 English acres. The annual cost of maintenance is 7000*l.*

The last works of importance were those executed by order of Pius IX., in 1874–5, the 4th centennial anniversary of the birth of Michel Angelo, when the dome and lantern were thoroughly repaired, and their lead coverings changed, at an expense of 12,000*l.*

The **Façade**, built entirely of travertine, is 125 yds. long and 165 ft. high. It has two stories and an attic, with eight Corinthian columns and four pilasters. From the central balcony the Pope used to bestow his benediction. The columns are 8½ ft. in diameter and 92½ ft. high, including the capitals. On the attic are colossal statues of the Saviour and the Twelve Apostles, 18½ ft. high. The inscription in large letters records the erection of the façade in the 7th year of Paul V. (Borghese):—IN HONOREM PRINCIPIS APOST. PAULUS V. BURGHESIUS

ROMANUS PONT. MAX. MDCCII. PONT VII. Five open entrances lead into the magnificent

Vestibule, 156 yds. long, 22 yds. high, and 19 yds. wide. At each end is an equestrian statue; on the rt. (1 on plan) Constantine, by *Bernini*; on the l. (2) Charlemagne, by *Cornacchini*. Over the central entrance, opposite the great door of the basilica, is the celebrated mosaic of the Navicella (St. Peter walking on the sea), designed by *Giotto* in 1298, and executed by his pupils. It used to be over the E. entrance to the Atrium in front of the old basilica. 'It has been so extensively injured and repaired that it would be difficult to form any critical estimate of its author.'—K.

There are five entrances into the church from the vestibule. The *BRONZE DOORS (3) of the central entrance, only opened on great occasions, belonged to the old Basilica, and were executed by *Antonio Filarete* and *Simone Ghini* in 1445. The reliefs represent on the l. Our Saviour, below whom is the Emp. John Paleologus sailing to the Council of Ferrara, and his introduction to Pope Eugenius IV. Lower down, St. Paul, with the Voyage and Departure of Eastern prelates, and the Coronation of the Emp. Sigismund. Below this, Martyrdom of St. Paul. On the rt. is the Virgin, the interview between the Emperor and the Pope, and the departure of the Emperor from Italy. Lower down, St. Peter delivering the keys to Eugenius IV., during whose pontificate the doors were cast, the council of Florence, and the arrival of Eastern prelates in Rome. On the lowest panel, Crucifixion of St. Peter. Here several classical buildings are given with much minuteness—among others the *Meta Romuli*, or Tomb of Romulus (p. 277). The reliefs of the framework, though far superior to the panels, are not in keeping with the other subjects, being medallions of Roman Emperors and mythological subjects (Ganymede, Leda, &c.), surrounded by fruit and flowers. The Arabic letters on the central panels are merely ornamental, and form no intelligible words.

The door on the rt. (4), walled up with a bronze cross in the centre, is the PORTA SANTA, and was opened by the Pope on the Christmas-eve of the Jubilee, which took place every 25th year. The Jubilees of 1800, 1850, and 1875 were not celebrated, owing to political circumstances, but Leo XIII. celebrated a great Jubilee in 1900. On Christmas-eve, 1899, he opened the Porta Santa, with much show and ceremony, and he closed it on Christmas-eve, 1900. Between the doorways are three inscriptions of some historical interest, which stood in front of the ancient Basilica: a copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the Jubilee in 1300; verses composed by Alcuin in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II. to supply oil for the lamps of the church in 720.

The *INTERIOR is worthy of the most majestic cathedral of the Christian world. Whatever defects the architect may discover in some of the minor ornaments, most persons who enter the Church for the first time are too much absorbed by the unrivalled harmony of its proportions to venture upon criticism. An apparent want of magnitude generally strikes every one at first sight. The mind does not at once become conscious of the immensity of the fabric, and it is only later

that its gigantic scale is appreciated. No doubt the colossal size of the statues contributes in a certain degree to dwarf the building, and supplies a false standard by which the spectator measures the details of the edifice around.

A disk of red porphyry on the pavement, just within the central door, marks the spot where Emperors used formerly to be crowned. Further on are inscribed the respective lengths of the principal churches of Christendom (St. Peter's, 205 yds.):—St. Paul's, London, 170; Florence, 149; Milan, 148; S. Petronio, Bologna, 182; St. Paul's, Rome, 139; St. John Lateran, 122; Antwerp, 119; St. Sophia, Constantinople, 118. The height of the nave is 152½ ft., and the width 30 yds.; width of the aisles, 11 yds.; width of the nave and aisles, including the pilasters that separate them, 66 yds.; extreme length of the transepts, 149 yds.; height of the baldacchino, from the pavement to the top of the cross, 95 ft.; outside diameter of the cupola, 65 yds. (St. Paul's, 48 yds.); inside diameter, 46 yds., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; to the top of the cross outside, 448 ft. (St. Paul's, 384 ft.).

The Church contains 46 altars, before which 121 lamps are burning night and day; 748 columns of marble, stone, or bronze; 386 statues; and 290 windows.—L. Nearly all the paintings are illustrative of the life of St. Peter.

The **Nave** is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Massive piers, supporting arches, separate the nave from the aisles. Each pier is faced with two Corinthian pilasters in stucco, having two niches between them, one above another. They are destined for the colossal statues of saints, founders of religious orders. The walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco, as are the two recumbent Virtues over each arch. The marble pavement was designed by *Giacomo della Porta* and *Bernini*. The portion at the beginning of the rt. aisle is modern. The Boy-angels which support the Basins for holy water afford means of estimating the immense scale of the building. They appear at first the size of ordinary children, and it is only on closer observation that they are found to be as large as a full-grown man.

Most of the altars are flanked by elegant columns with Corinthian capitals, which are noticed as they occur. The larger ones in the Nave are of *cottanello*—a handsome red marble, with numerous white veins, from the Sabine mountains. The showy red and white marble with tinge of blue, much used in surface decoration, is called by the Italians *rosso di Francia*, and is chiefly quarried at Caunes, N. of the Pyrenees.

The **Dome** rests upon four enormous buttress-piers, each of which has two recesses, one above the other, and is said to cover as much ground as the Church and Convent of S. Carlo alle Quattro Fontane. The lower niches contain statues, 16 ft. high, of S. Veronica (5) holding the Sudarium, by *Francesco Mochi*; S. Helena (6) with the Cross, by *Andrea Bolgi*; S. Longinus (7), the soldier who pierced the side of our

Saviour, by *Bernini*; and St. Andrew (8) (the finest), by *Fiammingo* (Du Quesnoy). Above them are balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited together with the Lance and a portion of the True Cross, six times at Easter, and on four other occasions during the year. The last-named relic is kept in the balcony over St. Helena; and in that over St. Andrew is the head of the saint, which was stolen in 1848, but subsequently recovered. It had been hidden outside the walls between Porta Cavalleggieri and S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. (p. 360). None but canons of the Church are allowed a private inspection of these relics; sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. They are exposed to the public on certain feasts from the balconies above, but cannot be well seen at that distance. The eight spiral columns in the recesses of the balconies belonged to the Confession of the old Basilica. Above these recesses, on the spandrels of the arches, are mosaic medallions of the Evangelists, with their emblems; the pen in the hand of St. Luke is 7 feet long. On the frieze of the dome is the following inscription in mosaic letters 4 ft. 8 in. high: TV . ES . PETRVS . ET . SVPER . HANC . PETRAM . AEDIFICABO . ECCLESIAM . MEAM . ET . TIBI . DABO . CLAVES . REGNI . COELORVM . A further inscription is prolonged around the frieze of the nave, the entire length of the inscribed cornice being 643 yds. The drum of the cupola is formed of 32 coupled Corinthian pilasters, and pierced with 16 windows. The cupola above is divided into sixteen compartments, ornamented with gilded stuccoes and four rows of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling of the lantern is a mosaic of the Almighty, by *Marcello Provenzano*, from a painting of *Cav. d' Arpino*. 'The cupola,' says Forsyth, 'is glorious, viewed in its designs, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The four surrounding cupolas, though but satellites to the majesty of this, might have crowned four elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light.'

The **Baldacchino** (9), or grand canopy of bronze, covering the high altar, is 95 ft. high to the summit of the cross. It was cast from the designs of *Bernini* in 1633 with metal taken from the Pantheon by Urban VIII., whose armorial device (three Bees) may be recognised on the four gilded spiral columns. The cost of the gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000: nearly 22,000*l*.

The **High Altar** stands over the Tomb of St. Peter, which lies under the nearest left-hand column of the Canopy. It also covers the spot where the remains of the Christians martyred in the circus of Nero were buried, A.D. 64. Only the Pope, or a Cardinal specially authorised, celebrates mass. The sunken space before the **Confession** is surrounded by a circular balustrade of marble. On this are suspended 95 lamps, which burn night and day. There is no special significance in the number. More would probably be placed if there were room for them. A double flight of steps leads down to the shrine, kneeling before which

is a *Statue of Pius VI. (10), one of the finest works of *Canova* (1822). The attitude and position of the figure were prescribed by Pius himself during his captivity.

At the last pier on the rt., in the nave, is the well-known bronze *Statue of St. Peter (11), seated on a marble chair, with the foot extended. On entering the basilica, Roman Catholics kiss this much-worn foot, pressing their forehead against it after each salutation. Some antiquaries state that this figure was cast by S. Leo from the bronze statue of Jupiter Capitolinus; while others assert that it is the identical statue of Jupiter. The style of the work is, however, that of the 5th cent. Above it is a mosaic portrait of Pius IX., commemorating his Papal Jubilee, 16 June, 1871.

At the end of the **Tribune** is the bronze CHAIR OF ST. PETER (12), executed by *Bernini* in 1667, at a cost of 24,000*l*.—an ineffective, tasteless work. It is popularly supposed to enclose the wooden episcopal seat, inlaid with ivory, of St. Peter and many of his successors. This, however, is preserved in a closet high in the wall, which is safely locked with three keys, kept by different officials, and only exhibited on the centenary festival of the Cathedral. The bronze chair is supported by four fathers of the Church—SS. Augustine, Ambrose, Chrysostom, and Athanasius. On the rt. is a monument to Urban VIII. (13), by *Bernini* (1644); on the l. that of

*PAUL III. (14), by *Guglielmo della Porta*, to whom its execution was confided by the advice of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's, and cost 4800*l*. The Statue of the Pope is of bronze: the allegorical figures, in marble, of Prudence and Justice, are said to be portraits of his mother, Giovanna Caetani, and his sister-in-law, Giulia Farnese. The latter was covered with a robe in painted lead by *Bernini*, enlarged by order of Pius IX. The profile of the elder woman recalls that of Dante.—*L*. On the side walls of the Tribune are inscriptions relative to the publication here, on Dec. 8th, 1854, of the Dogma of the Immaculate Conception, with the names of all the cardinals and prelates who were present on that occasion.

RIGHT AISLE.—Over the Porta Santa, Mosaic (15) of St. Peter (1675). **Cappella della Pietà.** Over the altar is the celebrated marble

*PIETÀ (16), by Michel Angelo, executed in his 24th year, at the expense of the French ambassador, Card. Jean Villiers de la Grolaie, abbot of St. Denis. It is not seen to advantage in its present position. Michel Angelo has inscribed his name on the girle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this Pietà and the Statue of Christ in S. M. sopra Minerva are particularly mentioned. On the rt. is the C. DELLA COLOMNA SANTA, containing a column in white marble, one of the twelve which ornamented the Confession of the Old Basilica. It is said to have been brought from the Temple of Solomon at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed

in a pyramidal cage of ironwork.† The marble well-mouth which surrounds the base was added by Card. Orsini in 1438. On the l. is a marble Sarcophagus, on which formerly stood the baptismal font, bearing the name of Anicius Probus, prefect of Rome (395). It has reliefs of Christ and the Apostles with other Saints.

Cappella del Crocifisso (17), containing a wooden crucifix sculptured by *Pietro Cavallini*, and a mosaic of St. Nicholas, by *Cristofori*. Here are preserved the minor relics belonging to St. Peter. Over the entrance stands a white marble statue of Leo XII. (18), by *Gius. Fabris*, raised by Gregory XVI., who caused that of Innocent XIII., which stood here, to be removed. The Pope chose out of humility to be buried under the pavement in front of the altar of his patron Saint. He is represented as blessing the people from the Loggia; among the cardinals below by the l. arm of the chair may be distinguished Gregory XVI. Opposite is a bronze monument to (19) Christina of Sweden (1689), by *Carlo Fontana*. On the sarcophagus below is a white marble relief by *Jean Théodon*, representing the queen's abjuration of Protestantism in the cathedral of Innsbruck, in 1655.

Chapel of St. Sebastian (20), with a mosaic copy of the martyrdom of the saint, by *Domenichino* (original picture in S. M. degli Angeli). Under the next archway are monuments to Innocent XII. (21) by *Filippo della Valle*, in which the Pope is represented sitting, supported by Charity and Justice; and to (22) the Countess Matilda (died 1115), by *Bernini*. She was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635. The relief on the sarcophagus represents Gregory VII. giving absolution to the Emp. Henry IV. at Canossa, in 1077.

Chapel of the Holy Sacrament (23).—Over the altar is a tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco reliefs and mosaics of the roof and cupola. The door on the l. leads into the Vatican Palace. On the rt. is the very beautiful

*Tomb of Sixtus IV. (24), in bronze, with reliefs of allegorical figures by *Antonio del Pollajuolo* (1493). Julius II., of the same family, is also buried under this monument; his only memorial in the great Church over whose destinies he played so important a part, is a small marble slab let into the pavement. The mosaic over the adjacent altar is a copy of M. A. Caravaggio's Entombment in the Vatican. The two spiral columns of Tyrian marble are from the Old Confession. In this Chapel the bodies of the Popes used to lie in state for three days, hence the railing.

Under the next arch is (26) the tomb of Gregory XIII. (1585), during whose pontificate took place the reform of the calendar, by *Camillo Rusconi*. Opposite is the tomb of Gregory XIV. (25), a simple urn in stucco with an empty undecorated niche. The mosaic over the altar of S. Girolamo (27), on the great pier, is a copy of *Domenichino's* picture (original in the Vatican). To the rt. is the

† Prof. Lanciani, however, thinks that these twelve columns, eleven of which remain, are fantastic Roman work of the 3rd cent., and that six of them were added in the 8th.

Cappella Gregoriana (28), erected by Gregory XIII., from the designs of *Michel Angelo*, at a cost of 20,000*l.* The cupola is covered with mosaics by *Girolamo Muziani*. Over the altar is (29) the Madonna del Soccorso (dating from about 1118), from the old Basilica; beneath it, the Tomb of St. Gregory Nazianzen (died 390), whose remains were transferred hither from S. M. in Campo Marzio by Gregory XIII. Before the altar is the large circular slab-tomb of Gregory XV.; and on the rt. (30) the monument of Gregory XVI., by *Amici*, erected at the expense of the cardinals he created during his long pontificate. The reliefs have reference to the interest taken by this Pope in the Armenian and other Eastern Churches.

Under the next arch is (31) the tomb of Benedict XIV., by *Pietro Bracci*, with a statue of the Pope, and figures of Science and Charity. By pushing mannerism to an extreme point, this artist created a wholesome reaction in art, and the next commission for a Papal Tomb was given to Canova.—*L.* Opposite (32) is a mosaic altarpiece of St. Basil, celebrating mass before the Emperor Valens, after *Subleyras* (original in S. M. degli Angeli).

RIGHT TRANSEPT.—1st altar, (33) mosaic of St. Wenceslaus, king of Bohemia, after *Caroselli*; 2nd, (34) Martyrdom of SS. Processus and Martinianus, after *Valentin* (Vatican); 3rd, (35) Martyrdom of St. Erasmus, after *Poussin* (Vatican). In this transept, enclosed for the purpose, was held the great Oecumenic Council of the Vatican, convened by Pius IX. in Dec. 1869.

Rt. Aisle of the Tribune.—At the 1st altar l. (36) is a mosaic of the Navicella, after *Lanfranco*. Opposite (37) is the magnificent

*Tomb of Clement XIII. (1769), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, after 8 years' labour. The Pope, a fine expressive figure, is praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure of Religion. Of the lions at the angles, the sleeping one ranks among the finest efforts of modern sculpture. It was Clement XIII. who refused to suppress the Jesuits, after they had been driven out of Portugal by Pombal in 1759. The mosaic further on (38) is a reproduction of the well-known St. Michael by *Guido Reni* (Cappuccini). That of St. Petronilla (39), after *Guercino*, is the finest work of this class in St. Peter's (Conservatori). Next comes (40) the Tomb of Clement X., by *Rossi*, with a statue by *Ercole Ferrata*, and a poor relief of the Pope opening the Porta Santa. Opposite (41), a mosaic of St. Peter resuscitating Tabitha, after *Constanzi* (original in S. M. degli Angeli).

For the Tribune, see above.

Left Aisle of the Tribune.—At the great pier on the l. (42) is a mosaic of St. Peter and St. John, after *Mancini*. Opposite (43) is the tomb of Alexander VIII. (1691), by *Arrigo di San Martino*, with a bronze statue of the Pope, and marble figures of Religion and Prudence, by *Angelo de Rossi*; the relief represents the canonization of five saints. At the extremity of the aisle (44) is the altar of St. Leo, over which is a large relief by *Algardi* (1650), representing that pope

threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Opposite is (45) the chapel of the

Madonna della Colonna, with a Virgin and Child, painted on a column of *porta santa* which stood in the ancient Basilica. Under the altar (46) is an old sarcophagus with reliefs of Christ and the Apostles, Dispute in the Temple, Moses and Elias, and the Sacrifice of Isaac. It contains the remains of Leo II. (683), III. (816), and IV. (855). Further on towards the transept is (47) the tomb of Alexander VII. (1667), the last and most disagreeable work of *Bernini*. Opposite is (48) an oil painting on slate by *Francesco Vanni*, representing the Fall of Simon Magus, with Vestals seated in the background.

LEFT TRANSEPT.—At the central altar is (49) a mosaic of the Crucifixion of St. Peter after *Guido Reni* (Vatican); on the rt. (50) the Incredulity of St. Thomas, after *Camuccini*; on the l. (51), St. Francis receiving the Stigmata, after *Domenichino* (Cappuccini). In this transept are Confessionals for penitents of various nations, served by the College of Penitentiaries attached to the Vatican. In front of the central altar is the plain slab tomb of *Palestrina* (1594), at one time choir-master of St. Peter's.

Outer Left Aisle.—At the great pier on the l., (52) Death of Sapphira, after *Roncalli* (S. M. degli Angeli); and opposite, over the door leading to the Sacristy (see below), a poor monument (53) to Pius VIII. (1830) by *Tenerani*. Further on, the

CAPPELLA CLEMENTINA (54), built by Clement VIII., to which the remains of St. Gregory the Great were finally transferred, after several removals, in 1605. Over the altar and tomb of St. Gregory (55) is a Mosaic representing a miracle of St. Gregory, after *And. Sacchi* (Vatican).

Over the door leading to the Gallery of the Winter Choir is (56) the *Tomb of Pius VII. (1823), by *Thorvaldsen*, erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend, Card. Consalvi. The Pope is seated on his throne between geni representing History and Time, and figures of Power and Wisdom. On the E. side of the great pier is (57) a mosaic of the Transfiguration after *Raphael*, somewhat larger than the original.

Inner Left Aisle.—On the rt. under the arcade is (58) the tomb of Leo XI. (1605), who reigned only 27 days, by *Algardi*, with a relief representing the abjuration of Henry IV. of France, before the Pope's legates, one of whom was Card. de' Medici, afterwards Leo XI. Opposite (59) is the tomb of Innocent XI. (1689) by *Monet*, of Beaunçon; the relief represents the raising of the siege of Vienna by John Sobieski. The

CAPPELLA DEL CORO, or Canon's Choir (60), has three rows of stalls and two organs; the decorations are by *Giacomo della Porta*. Here the Daily Services are held with choral accompaniment—best music on Sun. and Fri. afternoon. Over the altar is a mosaic of the Conception, after *Pietro Bianchi* (S. M. degli Angeli). This Madonna was solemnly crowned by Pius IX. immediately after the promulgation of the Dogma in 1854.

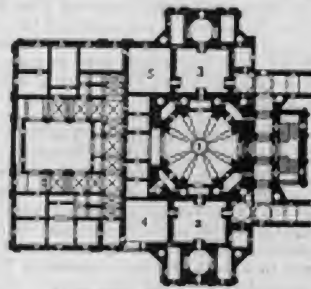
Under the next arch is (61) the bronze *Tomb of Innocent VIII. (1492), by *Pietro* and *Antonio Pollajuolo*; on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the temporary resting-place of the remains of a deceased Pope, until the completion of his monument on the spot chosen by himself elsewhere. The body of Pius IX. lay here from 1878 till July 1881, when it was finally buried at S. Lorenzo. The body of Leo XIII. rested here until its removal to St. John Lateran. Over the next altar is (62) a mosaic of the Presentation of the Virgin, after *Romanelli* (S. M. degli Angeli). Fine *view of the Interior from this point.

Further on are two interesting monuments. On the rt., over the door leading to the roof and the dome, is (63) that of Maria Clementina Sobiesky (wife of the Pretender James III.), called here Queen of Great Britain, France, and Ireland (1745). Opposite is (64) the Monument of the Stuarts, by *Canova*, with busts of James III. and his sons Charles Edward (1766) and Henry, Cardinal York (1819).

The red porphyry Font in the **Baptistry** (65) is, according to tradition, the cover of the sarcophagus which contained the ashes of Hadrian in the Castle of St. Angelo. The mosaic of the Baptism of Christ is after *C. Maratta* (S. M. degli Angeli); St. Peter baptizing his gaolers in the Mamertine prison, after *Passeri*; and the Baptism of the Centurion, after *C. Procaccini*. The mosaics of St. Peter's were all made in the *Studio del Mosaico* of the Vatican (p. 359), after many years of labour, and at great expense.

The **Sacristy**, entered by a door in the l. transept, was built by

Pius IV. from the designs of *Carlo Marchionni* (1775) at a cost of a million scudi (200,000*l.*), including the Canon's residence attached thereto. Just within the doorway leading to it are statues of SS. Peter and Paul, which stood in front of the old Basilica. Fixed into the walls of the Canons' corridor are several ancient inscriptions, discovered in digging the foundations, including one of the *Fratres Arvales*, illustrated by *Marini* and *Henzen*. The octagonal **SAGRESTIA COMUNE** has eight fluted columns of grey marble from Hadrian's Villa. The Deposition by *L. Salsaffini* is said to have been sketched by *M. Angelo*. The gilt-bronze cock over the clock on the arch stood on the summit of the bell-tower of the ancient Basilica. On the left opens the **SAGRESTIA DEI CANONICI**, with a bronze-gilt bust of St. Peter on a short column of Egyptian



SACRISTY OF ST. PETER'S.

1. Sagrestia Comune.
2. " del Canceller.
3. " del Benedicte.
4. Chapter House.
5. Treasury.

U 2

alabaster. The CHAPEL contains an early *Madonna and Child with St. John, by *Giulio Romano*, and a Virgin and Child with SS. Anna, Peter, and Paul, by *Il Fattore*. In the adjacent CHAPTER-HOUSE are three very interesting *panels from the old Confession, painted on both sides by *Giotto*. In the centre, our Saviour enthroned, in the act of benediction, and a portrait of Card. Stefaneschi, for whom they were executed in 1300. On the rt., Crucifixion of St. Peter; on the l., Martyrdom of St. Paul; on the back, St. Peter enthroned. The four smaller panels represent SS. Andrew, John, James, and Paul. On the predella, Apostles and Madonna. Here also are 14 fragments of *Frescoes by *Melozzo da Forlì*, angels playing on musical instruments, and heads of Apostles. They were originally painted on the walls of the Tribune in the Church of the Apostoli, and were brought here in 1711 (see *Quirinal*, p. 208).

On the opposite side of the Octagon is the SAGRESTIA DEI BENEFICIATI, with a bronze-gilt bust of St. Paul. In the CHAPEL is the Delivery of the Keys, by *Muziani*, and the Madonna della Febbre, which gave its name to the round Chapel, which served as the ancient Sacristy. It stands within a relief of the Etombment, in the style of Donatello. Here stood formerly Michel Angelo's Pietà. In the TREASURY (open from 10 till 12) are preserved the church ornaments, including several crucifixes and six splendid candelabra from the designs of *Michel Angelo* and *Benvenuto Cellini*; a beautiful chalice, ornamented with precious stones, given by Card. York; and some rich altar-plate and jewelled mitres. The dalmatic worn by Leo III. at the coronation of Charlemagne, although upwards of 1100 years old, is in remarkable preservation. Here also are many richly embroidered copes, and other church vestments. Above the Sacristy are the ARCHIVES (seldom shown). On the steps is a sitting Statue of Pius VI., by *Agostino Penna*. Over the door, fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V. Within, a MS. Life of St. George with miniatures by *Giotto*; the famous parchment codex of the Philippics of Cicero; a Terence; and a Persius of very early date.

The SAGRE GROTTIE VATICANE, or Crypt, consists of two portions, the *Grotte Nuove* and *Grotte Vecchie*. For *permesso* apply to the Pope's Maggiordomo. A first visit should be with a guide or lecturer.

The entrance is by a flight of stairs under the dome behind the statue of S. Veronica, which descend to a horse-shoe corridor, having the Confession on its centre, and four Chapels immediately beneath the statues of SS. Veronica, Andrew, Longinus, and Helena. The Crypt was in a great measure remodelled by Paul V., who retained, however, some of the more ancient chapels, placing in them several works of art on the old Basilica.

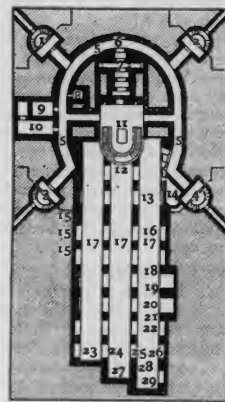
On entering, to the rt. is the Chapel of S. M. in Portico, also called the *Madonna della Boccia*, from a much injured picture of the Virgin in it, attributed to *Simone Martini*, which stood under the portico of the old Basilica. On either side are several ancient tombs, statues of SS. John and Matthew from the monument to Nicholas V. (1455), and one of St. Peter, by *Paolo da Siena*; several early Christian inscriptions, a statue of Benedict XI., and a view of the

old basilica. Re-entering the corridor, opposite the entrance of the last chapel, is the *Cappella del Salvatorino*, and near it the marble cross which crowned the front of the primitive basilica. Outside the chapel of S. M. del Portico is a curious 10th cent. mosaic of our Lord between SS. Peter and Paul, which stood over the tomb of Otho II. in the atrium of the old Basilica.

At the entrance to the Cappella di S. M. delle Partorienti are statues of the two SS. James from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th cent., a Virgin in mosaic of the 8th, another of an angel, after *Giotto*, a half-length of Boniface VIII., a portrait in mosaic of Pope John VII., and a painting of the Virgin, which gives its name to the chapel. In the corridor leading to the Chapel of St. Andrew are several inscriptions, one relative to the draining of the cemetery of the Vatican by Pope St. Damasus in the 4th cent., remarkable for the elegant form of the letters. Among numerous fragments of sculpture, the most remarkable are statues of SS. Bartholomew and John, from the monument of Calixtus III.; the Doctors of the Church, with angels, from that of Nicholas V.; and an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the Basilica.

We next reach the Chapel of St. Longinus, with a mosaic of the patron saint after *And. Sacchi*. Further on are several mosaics and statues; our Saviour and St. Andrew from the monument of Nicholas V.; reliefs of Adam and Eve, of the Last Judgment, and statues of Faith, Hope, and Charity, by *Mino da Fiesole*, from the Tomb of Paul II. The large reliefs of events in the lives of SS. Peter and

Paul, on either side of the entrance to the Confessio, formed a part of the ciborium of Sixtus IV. in the old church. The paintings in the



CRYPT OF ST. PETER'S.

1. Chapel of St. Veronica.
2. " St. Helena.
3. " St. Andrew.
4. " St. Longinus.
- 5, 5. Circular corridor.
6. Tomb of Junius Bassus.
7. Confession of St. Peter.
8. Chapel of Il Salvatorino.
9. " S. Maria in Portico.
10. " S. M. delle Partorienti.
11. Monument of Pius VI.
12. Chapel of Il Salvatore.
13. Tomb of Card. Erol.
14. " Agnese Colonna.
- 15, 15. " Stuarts.
16. " Innocent IX.
17. Nave and aisles of Grotte Vecchie.
18. Tomb of Marcellus II.
19. " Urban VI.
20. " Nicholas III.
21. " Julius III.
22. " Paul II.
23. " Gregory V.
24. " Otho II.
25. " Adrian IV.
26. " Nicholas V.
27. " Calixtus III.
28. " Pius II. and III.
29. " Boniface VIII.

chapel of St. Helena relate chiefly to the life of St. Andrew, whose relics were originally deposited here.

The **Chapel of the Confession**, in the form of a Latin cross, is beneath the high altar in the Basilica above. Over the altar are pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). Opposite the entrance is the *sarcophagus of Junius Bassus, Prefect of Rome (359): it was discovered in 1595, in excavating for the Grotte Nuove, near the spot where it now stands. The tomb is covered with sculptures, divided into compartments by columns, some twisted, others covered with arabesques in relief, representing subjects from the Old and New Testament; at the ends St. Peter seized by the Jews, and Job comforted by his Friends. The smaller reliefs over the columns between the arches represent a lamb holding a wand, performing some of the miracles represented on the early Christian paintings of the Catacombs, such as the Raising of Lazarus, and the Multiplication of the Loaves.

The **Grotte Vecchie** occupy the space beneath the nave of the modern Basilica, extending to nearly opposite the chapel of the Sacrament and Choir; they formed the crypt of the ancient Church.

They have undergone little change, except that the pavement of the old Church has been laid down on their floor. They consist of three parallel corridors, separated by massive pilasters supporting low arches. In these crypts are several tombs of popes and historical personages, some of which stood in the old Basilica.

The earlier Popes were buried in the Catacombs, especially during times of persecution, when they sought the proximity of martyrs. The Vatican began to be the official Mausoleum of the Popes with Leo I. in 461.—*I.* At first they were buried in the forecourt only, but afterwards, from the time of Sergius I. (701), in the interior. That Pope translated the remains of Leo I. to a Chapel in the S. transept, and raised over him a splendid monument, which was destroyed by Paul V. in 1607. Nearly all the subsequent Popes had monuments in the old Basilica, on the destruction of which by Julius II. several were removed to other churches in Rome. A few were set up in the new Church; others in churches or chapels founded by their families; whilst some were interred in churches they had selected as their last resting-places, or in the Church of the religious order to which they had belonged. In the 10th, 11th, and 12th cents. several Popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. See the 'Tombs of the Popes,' by F. Gregorovius. Translated by R. W. Seton-Watson (1903).

Near the entrance of the S. corridor is a marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore, at the extremity of the central corridor, has a curious relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; before it are the graves of Charlotte Queen of Cyprus (1847) and of Pius VI. Under a neighbouring arch in the S. aisle are the tombs of the three last princes of the house of Stuart, who died at Rome—here called James III., Charles III., and Henry IX. Further on is that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V., and

the Emp. Otho II. (983), formerly under the portico of the old Basilica; and the empty tomb, with recumbent statue on the cover, of Calixtus III., the body having been removed, with that of Alexander VI., to the Spanish national Church of S. M. di Monserrato in 1610. Near the extremity of the central corridor are receptacles for the praeordia of Christina Queen of Sweden and of Benedict XIII. The greater number of the popes are laid in the N. aisle. At its W. extremity is the sarcophagus of Boniface VIII., with his recumbent statue, by *Arnolfo*, interesting as a work of art; on the head is the tiara with the double ring of gold first used by this Pontiff, the triple circlet dating from the time of Clement V. Then follow Pius II. and III., whose monuments were removed to S. Andrea della Valle, on the destruction of the old Basilica. Next is the tomb of the only English Pope, Adrian IV. (*N. Breakspear*), in red granite, with sculptured bulls' heads; it was this pontiff who caused Arnaldo da Brescia to be burned at the stake, and who crowned Frederic Barbarossa in St. Peter's. Opposite is that of Nicholas V., with inscription by Æneas Sylvius (Pius II.). Following the outer wall on this side stand successively the tombs of Paul II., with a recumbent figure of the Pontiff, by *Mino da Fiesole*; of Julius III.; Nicholas III.; Urban VI.; Marcellus II.; Innocent IX., and of Card. Erol, the latter once celebrated for its sculptures. In a recess beyond, amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's.

The ***Ascent to the Dome** may be made daily from 8 to 11 A.M. (*Permesso* at No. 8, Via della Sagrestia, near the end of the l. corridor in the Piazza). The entrance is through a door in the l. aisle, opposite the Stuart monument. The ascent is highly recommended, as the only means by which a correct notion can be formed of the immensity of St. Peter's, and as presenting one of the most extraordinary spectacles in the world. A broad paved spiral staircase a *cordoni* leads to the roof by a gentle incline of 142 easy steps. On the walls (at the foot) are inscriptions recording various Jubilees and (near the top) the names of royalties who have made the ascent. On the roof turn to the l. towards the foot of the cupola, and on entering it to the rt. From one of the inner great circular galleries, the visitor may look down on the church below (steady head required). It is from this point that we can best appreciate the stupendous size and proportions of the building. People on the pavement below look too diminutive to be human beings; and the mosaics of the dome, which seen from below are minute and delicate works, are here found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the base of the lantern; hence another flight takes us to the top, from which rises the ball: to this a nearly vertical ladder allows the visitor to ascend, without danger, but not without inconvenience, especially for ladies. The BALL, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The *view from the balcony at the base of the stairs leading to the ball is splendid. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the

Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and other encircling mountains is seen to great advantage.

[In one of the piers which support the dome is a chamber containing a *Model of the Church, by *Michel Angelo*, and another of the ancient chair of St. Peter. Apply to view, 40 *Via del Sudario*.]

Church Ceremonies.

The gorgeous and elaborate functions for which St. Peter's was once so famous, when the Pope attended in full state with his cardinals and court, have been discontinued since 1870; as also the grand illumination of the Basilica on Easter Sunday and the eve and festival of St. Peter (29 June), which used to attract many thousands of spectators.

Pius IX. never appeared in public after the Italian occupation; but his successor Leo XIII., in the Jubilee year of his ordination and consecration (1888 and 1893), performed mass at the high altar of the Basilica in the presence of many thousand worshippers; and Pius X. has publicly officiated on several occasions.

ROUTE 31.

The Paintings and Frescoes of the Vatican.

[Omn., p. [25], 22; Tramway, p. [27], 2, 15.]

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ENTRANCE	298	CAPPELLA SISTINA	300
BRONZE GATE	298	SALA DELL'IMMACOLATA	306
SCALA REGIA	298	STANZE OF RAPHAEL	306
SALA REGIA	300	CAPPELLA DI NICCOLÒ V.	311
CAPPELLA PAOLINA	300	LOGGIE OF RAPHAEL	312
SALA DUCALE	300	PINACOTECA (Picture Gallery)	314

There is no Palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for 300 years. It is also the largest palace in the world,—an immense pile of buildings, irregular in plan, and constructed at different times, without regard to general harmony.

A Papal residence attached to the Basilica of St. Peter was erected by Pope Symmachus about 500. This building was occupied by Charlemagne when he came to Rome for his coronation in 800, and also by the Emperor Otho II. in 961. It was occasionally used by the Pope. Innocent III. entertained here Peter II., King of Aragon, in 1205. Nicholas III. (1277) lived at the Vatican, and there it was that Boniface VIII. died in 1303. But the Lateran Palace was, for 1000 years, from the time of Constantine to the Papal departure from Rome

to Avignon, the permanent Papal residence. When Gregory XI. brought the Papal Court back from Avignon in 1377, the Lateran was still in ruins after the great fire of 1308: and he adopted the Vatican as the Pontifical palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of S. Angelo. John XXIII., in order to increase this security, built the covered gallery which connects the palace and the fortress, along the N. line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, by including within its precincts all the offices of the Papal Government and all the residences of the Cardinals; but he died before he could accomplish his design. The Appartamenti Borgia, so called because they were afterwards embellished and occupied by Alexander VI., and the Chapel, were erected by Nicholas V. Sixtus IV., in 1474-81, added the Sixtine Chapel. Innocent VIII., in 1486-92, erected the BELVEDERE in the garden, from the designs of *Antonio del Pollajuolo*. Alexander VI. built the Torre di Borgia, and decorated the Appartamenti Borgia. Julius II. conceived the idea of uniting the Belvedere to the Palace, and employed *Bramante* to execute the design. Under his direction were added the celebrated LOGGIE. In the gardens of the Belvedere, Julius laid the foundations of the Vatican Museum. After his death, Leo X. completed the Loggie under the direction of *Raphael*. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of *Antonio da Sangallo*, in 1534. Sixtus V. erected the buildings now occupied by the Library,—and the large E. side of the Court of Damasus. This section of the palace, which was completed under Clement VIII. in 1600, includes the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which rise above the Piazza di S. Pietro.

Under Urban VIII. *Bernini* constructed his celebrated staircase, the SCALA REGIA; Clement XIV. and Pius VI. built a new range of apartments for the MUSEO PIO-CLEMENTINO; and Pius VII. added the BRACCIO NUOVO, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the EGYPTIAN and ETRUSCAN MUSEUMS were arranged in 1836. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of Raphael and his school are no longer exposed to the inclemency of the elements; removed the GALLERY OF PICTURES to a more suitable situation in the upper part of the Palace; continued the decoration of the Loggie left unfinished by Gregory XIII.; and erected the stairs leading from the portico to the Court of St. Damasus, and thence to the state apartments. Leo XIII., besides decorating the Gallery of Candelabra with frescoes by *Seitz*, with a pavement of precious marbles, and with antique statuary from recent excavations, built a reading-room for students in the Vatican library, and a new wing for printed books.

The successive additions to the Vatican Palace during upwards of four centuries have rendered it, like the Palatine of old, rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 384 yards, and its breadth 256; it has eight

grand staircases, 200 smaller ones, and 20 courts. It may be regarded as consisting of three main sections, all connected together. First there is the Papal residence, the large solid building at the E. end so plainly visible from the Piazza. On the opposite (W.) side of the Cortile di Damaso are the Loggie of Raphael, the Sixtine Chapel, the Appartamento Borgia, and the Library. N. of that group, and N.E. of the Papal residence, is the Belvedere, with its collection of sculptures and antiquities. The greater part of the Palace is devoted to exhibitions of art.

An Englishman may pace the art galleries of the Vatican with some just pride, when he remembers that the most valuable part of their treasures were replaced in their present position through the generosity and firmness of the British Government. They not only enforced the restitution by the French, in 1815, of the plunder accumulated in the Louvre by the armies of Napoleon, but even contributed some 30,000*l.* to defray the expenses of the removal, which the finances of Pius VII. could ill afford, no other allied Power contributing a farthing.

By a decree of May 13th, 1871, the Vatican, the Lateran, and other buildings, were placed by the Italian Government under the peculiar jurisdiction of the Pope, and they are considered as forming no part of the political kingdom of Italy.

The **Entrance** to the Palace, as one faces the front of St. Peter's, is at the end of the rt. colonnade, where a few steps lead to the

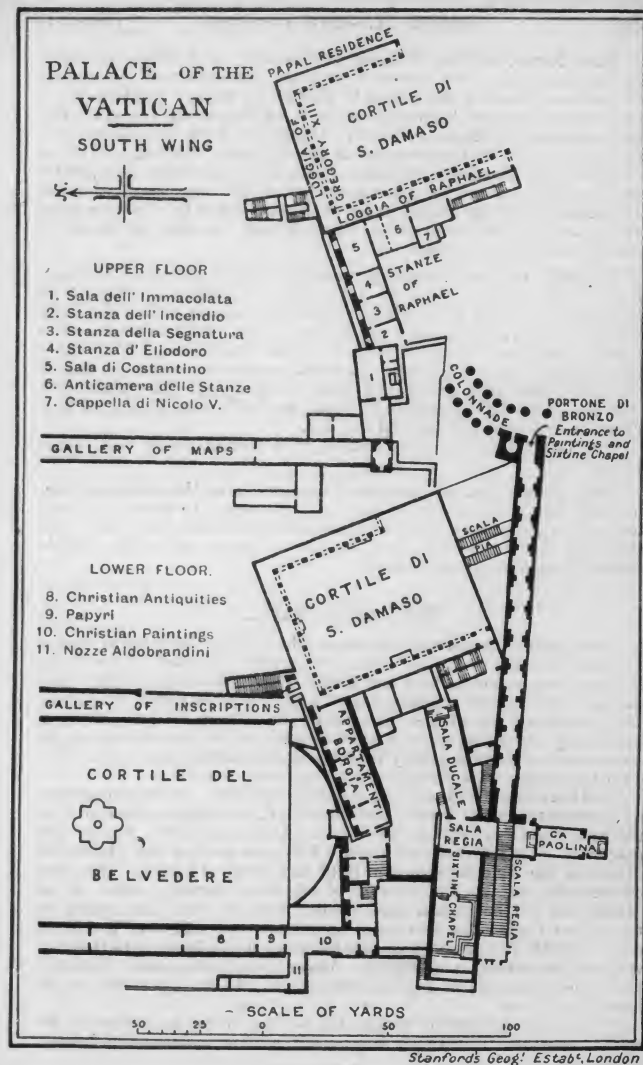
Bronze Gate, worked with the arms of Paul V. and Alexander VII. It is flanked by two columns of *pavonazzetto*, and surmounted by a mosaic of the Virgin with SS. Paul and Peter, after a cartoon by *Cav. d'Arpino*. Inside this gate the Pope's Swiss guards, in their parti-coloured uniform, are always on duty.

Beyond the guardroom of the Swiss, on the rt. is a staircase, the **Scala Pia**, constructed in 1866 by order of Pius IX. It ascends to the **Cortile di S. Damaso** and the Papal apartments. On the first landing of the staircase is the office of the Pope's *Maestro di Camera*, on the second the office of the *Maggiordomo*. Personal application has here to be made for the privilege of being present at papal ceremonies, for permission to visit the Vatican garden, &c.

The **Cortile di S. Damaso** has a fountain of 1649, supplied by the *Acqua Damasiana*, a conduit laid down by Pope Damasus, and restored by Innocent X. 'Its feeding springs are at *S. Antonino*, 1200 yds. W. of St. Peter's; and it furnishes excellent water for the use of the Pope's household.'—*L.* On three of the sides of the Court are the arcades designed by Bramante, of which that on the l. (W.), is famous as the **Loggia of Raphael**. The private apartments of the Pope are on the rt. of the Cortile, and are reached by a grand staircase leading through the *Sala Clementina*. In the ante-room is a good painting of the Virgin and Child, with SS. John Baptist, Jerome, Lawrence, and Dominic. A door on the l. of the Cortile (for readers only) leads to the Library, and another to the Manufactory of Mosaics.

From the Bronze Gate a long gallery leads to the

Scala Regia, by *Bernini*, remarkable for the effect of its perspective. On the first landing, to the rt., is *Bernini's* equestrian statue of Constantine. Continuing up the stairs on the right is the



Sala Regia, built by *Antonio da Sangallo*, as a hall of audience for ambassadors. The stucco figures on the walls are by *Daniele da Volterra*; those of the ceiling by *Pierino del Vaga*. The best of the very inferior frescoes, beginning on the rt. of the entrance door, are the League against the Turks, by *Vasari*; Absolution of the Emp. Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zuccherò*; Removal of the Holy See from Avignon by Gregory XI.; Frederic Barbarossa receiving the benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe della Porta*; and the Massacre of St. Bartholomew. A door on the rt. of the entrance opens into the

Cappella Paolina (special permission required from the *Maggiordomo*), built in 1540 by Paul III., from the designs of *Antonio da Sangallo*. It is only used in great ceremonies, chiefly during the Holy Week. Here are two frescoes by *Michel Angelo*, much injured by the smoke of candles. The best preserved is the Conversion of St. Paul—very fine, and full of dignity. The other represents the Crucifixion of St. Peter, and is a grand and stern composition. The remaining frescoes, including 28 portraits of popes, are by *Lorenzo Sabbatini* and *Federigo Zuccherò*, who painted the roof.

From the upper end of the Sala Regia, a door on the rt. gives access to the

Sala Ducale (special permission required from the *Maggiordomo*), in which the popes in former times gave audience to princes; it was reduced to its present form by *Bernini* under Alexander VII. The arabesque decorations and paintings are by *Paul Bril*. The Hall is now used for holding consistories.

THE SIXTINE CHAPEL.

The **Sistine Chapel** was commenced in 1473, to the order of Sixtus IV. (della Rovere) from the designs of *Giovanni de' Dolci*. It is oblong in shape, being 180 feet long and 43 feet wide, with a lofty ceiling; the narrow round-headed windows, placed high in the wall, give little light. The portion of the chapel reserved for the clergy is shut off by a beautifully sculptured white marble screen; on the right (of the main entrance) is a singing gallery with handsome marble balustrade. The altar is modern. The floor is of fine Cosmatesque mosaic.

In 1482 commenced the decoration of the walls. *Perugino* painted an Assumption of the Virgin, with Sixtus IV. kneeling, in the centre of the wall over the altar (where now is the Last Judgment). On the left (as you face the altar) of this picture *Perugino* painted the Finding of Moses in the Bulrushes, on the right the Birth of Christ. Thus was commenced, on the left, a series of pictures referring to the life of Moses, and on the right a series dealing with corresponding events in the life of Christ, the two series ending on the wall over the main entrance with pictures representing the ascension of Moses into Heaven, and the Resurrection of Christ. Above these main scenes *Botticelli* and others painted, in niches between the windows, portraits of 28 martyred Popes.

When the nephew of Sixtus IV. became Pope as Julius II. he sent to Florence for Michel Angelo, and, at first, ordered the famous

sculptor to fashion for him a colossal and magnificent monument, to be placed in the tribune of St. Peter's. In 1505 Michel Angelo set about his task, and Bramante was ordered to design a new St. Peter's that should be worthy of it. The foundation stone of the new Basilica was laid by the Pope in 1506. But Bramante, uncle of the young Raphael then rising into fame, was hostile to Michel Angelo, and induced the Pope to put off the completion of the tomb. Michel Angelo left Rome. In 1508 Julius II. sent for him again and ordered him to paint the ceiling of the Sistine Chapel. Michel Angelo begged to be excused, saying that sculpture was his trade, and suggesting Raphael as more suited for the work on the ceiling. But the Pope had other plans for Raphael, whom he employed in decorating the rooms in the palace since then known as the Stanze of Raphael. He insisted that Michel Angelo, and no other, should paint the ceiling. Michel Angelo would have greatly preferred to continue the sculptural tomb, but he finally obeyed the commands of the imperious Pontiff, and began the ceiling, in 1508.

Bramante had been employed to make the scaffolding, which he did in the usual way, hanging the wooden platform from the ceiling by ropes fastened into it. Michel Angelo had this removed and invented a new form, still in general use, which is simply a movable platform raised high from the floor. He thus overcame all the objections to Bramante's scaffolding, which damaged the ceiling, obstructed the light, and made it almost impossible for the painter to get a general view of his work.

At first he had Florentine artists to assist him, who were useful in making measurements and working out the general design to the proper scale; but when these preparations were finished he dismissed them, and except for the mechanical parts, painted nearly the whole ceiling himself. While he was thus labouring, Raphael was at work on the Stanze, in the precisely opposite manner, mainly by means of talented assistants whom he had trained to assimilate his methods, doing comparatively little of the actual painting with his own hand. The results are as different as the methods. The ceiling is the product of an individual, of a solitary, original mind, working with its own concentrated energy, using the sculptor's medium of expression, the human form, for which he had a passionate devotion. In the Stanze we have, on the other hand, simply the perfection of art, serene, gracious, decorative, and free from overmastering preferences. Michel Angelo adopted the artistic profession because it was his bent, and in spite of the opposition of his father, who thought a sculptor and a stonemason were the same: Raphael was the son of an accomplished painter, and began to grind and mix colours for his father when a mere child. Michel Angelo was never satisfied that his hand had expressed his idea; Raphael, greater in technique, using every form of artistic assistance, and less phenomenal in design, more nearly achieved his aim.

Michel Angelo decided to depict the first events in the history of the world, as related in the Old Testament, and thus make the ceiling lead up to the frescoes already on the walls. The main part of his story is told in the nine panels in the central line. Four of these are filled with a single picture; the other five have each a smaller panel, with four naked athletic figures at the corners. These panels depict the Creation

and the Fall; and the twelve large figures below them, of Pagan Sybils and Christian Prophets, point to the advent of a Redeemer.

In the lunettes above the windows, and also in the triangular spaces above the lunettes, are domestic scenes. In the four corners of the vault are depicted events in the history of the Israelites, evidence of God's mercy to His chosen people.

These pictures are connected together by painted pilasters, cornices, and other forms of architectural decoration, and interspersed throughout are boy caryatides and naked figures of adult males.

Julius II. died in 1513. His successor Leo X. (Medici) commissioned Raphael to prepare designs for tapestries to be hung upon the walls of the Chapel below the frescoes. It was decided to continue the theme already propounded upon walls and ceiling, and by exhibiting stories from the lives of the Apostles, and especially the calling of St. Peter, to point to the divine authority of the Papacy. Raphael finished his cartoons in 1516, and the tapestries were hung in 1520 (see *Galleria degli Arazzi*, p. 323).

The final act was the commission to Michel Angelo by Paul III. to paint a fresco of the Last Judgment on the wall over the altar (for which had to be obliterated the pictures of Perugino), a task which Michel Angelo completed in 1541. Then the Chapel was finished. Its chronological series of events does not now include the Birth of Christ, nor was there ever any Crucifixion; and the Resurrection of Christ, over the main entrance, is hopelessly ruined.

For a detailed examination it is best to begin with the ceiling. Though painted later than the walls, it contains the first chapter.

The subjects of the nine central panels may be classified in three groups of three. Beginning near the altar:—

I.—The Creation of the World.

1. God separates Light from Darkness.
2. God creates Sun and Moon.
3. God blesses the Earth.

The figure of God without crown or halo was a new conception, afterwards imitated by Raphael and others. This Almighty Father is emphatically the Creator, the God of Energy.

II.—The Creation and Fall of Man.

1. *God creates Adam. There is a presentiment of tragedy in both figures; Adam, indeed, is weary, apprehensive, 'and in his large, sad gaze is a dumb reproach.'—*Klacsko*.

2. *God creates Eve. This being the central panel, the subject chosen is evidence of the artist's interpretation of the Biblical story. Though the note of tragedy remains, it is relieved by the buoyant, motherly figure of Eve, grateful to God, submissive and supplicating.

3. *The Fall. In the centre is the tree of the knowledge of good and evil. 'The serpent's great coils are twisted round its trunk, and the Evil One, after the example of many a mediaeval painter, and by the permission of the early Church's book of rules for sacred pictures, is given a woman's head and body. While Adam stretches out and grasps the fruit with violent and irresistible longing, Eve receives it straight from the serpent's hand, as if between them were some subtle mutual understanding.' On the rt., Adam, as he wanders out into the wild, is invested with 'a world of remorse and self-reproach,' while Eve has 'a mean, almost malignant air, and she turns her head and seems to

look back longingly at the joys she has forfeited.'—*Evelyn March Phillips*.

III.—Man's unavailing sacrifice.

1. The Sacrifice of Noah (after he had emerged from the Ark).
2. The Deluge.
3. The Shame of Noah.

These subjects are not in chronological order, owing to the necessity of using the larger of the three spaces for the Deluge, which required a number of figures.

The young men at the corners of the smaller panels are of extraordinary beauty. Michel Angelo says in one of his sonnets: 'God has nowhere revealed himself more fully than in the sublime beauty of the human form.' No modern artist has produced finer nudes than these. Between them are medallions, with small Biblical pictures.

The Prophets and Sybils are among the grandest figures known to art.

The most famous of the Sibyls was the Cumaean (here an aged, powerful woman) who brought Tarquin nine books for sale. On his rejecting them she departed, burned three and returned to offer Tarquin the remaining six for the same price she had originally demanded for the nine. Receiving a second refusal she again burned three, and finally obtained for the remainder the price she had originally desired. The three books were found to contain oracular instructions concerning the religion and the policy of Rome. Other Sibyls came to be regarded as authors of oracles, their number, according to Varro, being ten. The Sibyls were adopted by the early Christians, who interpreted some of their messages, delivered to a pagan world, as referring to the Messiah. The famous mediaeval hymn is evidence of this supposed connection:—

*Dies irae, dies illa,
Solvat saeculum in favilla;
Teste David cum Sibylla.*

This connection of Pagan oracles and Christian revelation made the Sibyls a not unusual medium of expression in art, and one specially suited to Michel Angelo's scheme.

Among the Sibyls notice especially the *Libica, and *Delphica; and of the prophets the *Jeremiah, *Jonas, and *Isaiah.

In the four corners of the vault are scenes illustrating the Divine protection of the chosen people. On your right, as you face the altar, is the Punishment of Haman; left, the Brazen Serpent. On your right, as you face the main entrance, the Triumph of Judith; left, David and Goliath.

The wall frescoes were done by the ablest Florentine and Umbrian artists in 1482.

On your left, as you face the altar, is the Journey of Moses and Zipporah, and the circumcision of their son, by *Pinturicchio*. On the left is Zipporah with her children, attended by women with burdens on their heads. An angel of great beauty bars the way to Moses, who had neglected the command to circumcise his son. On the rt. Zipporah performs the ceremony.

The corresponding picture on the opposite side is the Baptism of Christ, by *Pinturicchio*. In the centre St. John Baptist pours water upon the head of Christ, over whom hovers a dove (the Holy Spirit).

Above, in a round *mandorla* with cherubs' heads and an angel on each side, is the Almighty. In the background, on the left, St. John Baptist preaches to a crowd: on the right, Christ.

*The Leading into the Wilderness, by *Sandro Botticelli*. On the right Moses slays the Egyptian: in the centre he draws water from a well for the daughters of Jethro, having driven off the shepherds: on the left he leads the Israelites into the wilderness: in the background he kneels before the burning bush. On the other side—

*The Cleansing of the Leper, by *Sandro Botticelli*. In the centre the high priest receives the sacrificial blood; behind is the altar and the façade of the Leper Hospital of Santo Spirito, then recently restored by Sixtus IV., whose device, an oak tree, is on the right. Kneeling by the altar, to the right, are two lepers: on the left a woman carries on her head a basket containing the doves. In front, to the left of the high priest, a leper points to his knee. The Pope's nephew, afterwards Julius II., holding a napkin in his folded hands, is prominent on the right. Further on the right a woman brings wood, and a boy grapes. On the extreme right, the sceptre in his hands, is Girolamo Riario, nephew of Sixtus IV. In the background, over the hospital, Satan invites the Saviour to throw himself down: on the left he proposes that Christ should turn the stones into bread; on the right he suggests that Christ should put an end to the kingdoms of this world, and the answer being given, 'Get thee behind me, Satan,' the Evil One falls over the precipice.

The Passage of the Red Sea, by *Piero di Cosimo*. On the left, beyond a group of Moses, Aaron and Miriam, are the famous leader of *condottieri*, Malatesta (with his back to the spectator) and Virginio Orsini, in allusion to a recent victory obtained by them over the Pope's enemy Alphonso, Prince of Calabria, who is depicted on a white horse, in the water. On the other side—

*The Calling of the Apostles, by *Domenico Ghirlandajo*. In the centre Christ is speaking to St. Peter and St. Andrew, who kneel before Him. In the background, on the left Christ summons St. Peter and St. Andrew, who are drawing their nets: on the right He calls the sons of Zebedee who are in a boat. There are many portraits among the spectators. 'A carefully arranged and well-balanced composition; the colour is clear and harmonious; and the landscape, with the wooded shores and lake of Genesareth in the background, lends real beauty to the picture.'—*Mrs. Ady*.

Adoration and Destruction of the Golden Calf, and Moses delivering the Commandments, by *Cosimo Roselli*. On the other side—

Sermon on the Mount and Healing of the Leper, by *Cosimo Roselli*. The beautiful landscape is by *Piero di Cosimo*.

*The Destruction of Korah, Dathan, and Abiram, by *Sandro Botticelli*. This subject was suggested by a contemporary event, the schism of an Archbishop, who was denounced by a Council, and thereupon committed suicide. In the centre is Moses, a grand figure, calling down the wrath of God upon the rebellious priests, who have come, with their censers, to dispute his authority. Behind him is Aaron—on his head the triple crown. On the left the schematics are swallowed up by the earth; on the right a blasphemer is about to be stoned, Moses in both scenes supervising the punishment. Behind him are portraits of contemporaries; the second from the extreme right, just

above Moses, represents Botticelli himself. In the background is the Arch of Constantine. On the other side—

*Christ giving the Keys to St. Peter, by *Perugino*—his finest work. The reverent attention of St. Peter, 'the rhythm of the groups,' and the 'buoyant spaciousness' (*Berenson*) of the picture, are its best points. In the background, with a triumphal arch on each side, is an octagonal temple, surmounted by a dome. Among the portraits of contemporaries which extend on both sides, the seventh face to the right of St. Peter, with its fat heavy look, is Perugino himself.

The Last Testament and Death of Moses, by *Vasari* assigned to *Luca Signorelli*. On the right Moses raised upon a throne reads from the book of the law, to his people (many of them portraits of contemporaries). On the left Moses delivers his staff to Joshua. In the background an angel shows Moses the promised land: on the left his dead body is surrounded by mourners. On the other side—

The Last Supper, by *Cosimo Roselli*. Over the main entrance, on your right as you face the door—

The Archangel Michael, victorious over Satan, bears away the body of Moses, by *Salviati* (ruined by restoration). On your left—

The Resurrection of Christ, by *Domenico Ghirlandajo* (ruined by restoration).

Between the windows are 28 portraits of Popes who suffered martyrdom, from Linus, 79, to Eusebius, 309, by *Botticelli*, *Ghirlandajo*, *Fra Diamante*, and others.

The great fresco of the 'Last Judgment' occupies the end wall opposite the main entrance. At the command of Clement VII. the frescoes by *Perugino* which covered this wall, were washed out, the two windows blocked up—much to the detriment of the lighting of the chapel—and Michel Angelo, then in his sixtieth year, began this fresco, which he completed in 1541, after a labour of over seven years, nearly 30 years after he had finished the ceiling.

In the upper part is the Saviour seated, with the Virgin on His right hand. Above are angels bearing instruments of the Passion. On the left of the Saviour are saints and patriarchs; on the right martyrs, with the symbols of their sufferings. These huge gladiatorial figures detract utterly from the solemnity, and even from the meaning of the scene. Below is a group of cherubs sounding the last trumpet, and hearing the books of Judgment. On the right the Fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape. Single groups of demons struggling with guilty mortals are amongst the finest examples of anatomical knowledge. Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante, from which Michel Angelo sought inspiration:—

Batte ed remo qualunque s'adaga.

On the left the blessed are rising from their graves; while saints and angels are assisting them to ascend into the region of the blessed.

The painting narrowly escaped destruction in the lifetime of the great artist. Paul IV. was displeased with the nudity of the figures, and wished the whole to be destroyed, but finally contented himself with employing Daniele da Volterra to cover the most prominent [Rome.]

figures with drapery, an office which procured for him the nickname of *Braghettone*, or breeches-maker. Michel Angelo submitted to the Pope's will, but revenged himself on Biagio of Cesena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right corner of the foreground, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the Pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. Clement XII. (1730-40) had the remaining nude figures covered over.

It is not, therefore, as Michel Angelo designed it, and has suffered from damp and the smoke of the candles of the altar. Even at its best it must have been inferior to the earlier work on the ceiling.

Descending the upper flight of the Scala Regia, and mounting a narrow staircase to the rt., on the next floor we enter two rooms hung with modern pictures of saints canonized by Pius IX., and some ghastly martyrdoms by *Fracassini*. The second of these rooms opens into the

Sala dell' Immacolata, with large fresco paintings by *Podesti* relating to the dogma of the Immaculate Conception of the Virgin, promulgated by Pius IX. in Dec. 1854. They are interesting for their portraits of contemporary prelates. Ancient pavement from Ostia; well sculptured doors and window shutters. A door at the end gives access to the

STANZE OF RAPHAEL.

Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Sodoma, Bernardino Gatti, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was summoned by the Pope to assist them. He was then in his 25th year (1508). The first subject which he painted was the *DISPUTA*. The Pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by *Perugino* was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings by *Sodoma*. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is the establishment and triumph of the Church from the time of Constantine. With the exception of the figures of Meekness and Justice in the Sala di Costantino, all the paintings are in fresco. In 1527 they were seriously injured during the sack of Rome; the soldiers are said to have lighted fires in the centre of the rooms. In the eighteenth century they were carefully cleaned by *Carlo Maratta*; but the smaller compositions underneath the principal subjects were so much obliterated that he considered it necessary to repaint many of them.

The Camera della Segnatura was the first painted; the Eliodoro and

Incendio the next; and the Sala di Costantino the last, after the death of Raphael, by his scholars.

I. Stanza dell' Incendio.—CEILING by *Perugino* in circular medallions, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and His glorification between the New Law and the Old. On the walls are four pictures whose subjects illustrate incidents, glorious for the Church, that occurred in the pontificates of St. Leo III. and St. Leo IV. These Popes were selected in compliment to the then reigning Pontiff Leo X., whose features they are given, while many of the other figures are members of the Court. The best picture gives its name to the room, and represents the **INCENDIO DEL BORGO* (completed in 1517), or burning of the Vatican suburb, in 847. This district was inhabited by Anglo-Saxon pilgrims, from whom it derived the name of *Burgus Saxonum*. Tradition relates that the fire was approaching the Vatican, when the Pope miraculously arrested its progress by making the sign of the cross. Designed by Raphael, the painting was done almost entirely by his pupils.

In the background is the old Basilica of St. Peter's; in the balcony Leo IV. surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter raise their outstretched arms, and implore his intercession. On the rt. a group of men endeavour to extinguish the flames, while two female figures bear water to their assistance. On the l. are several groups escaping with their kindred. Some distracted mothers and their children, in the centre of the foreground, are earnestly stretching out their arms to the Pope and imploring succour. The composition is of the very highest order; the forms and action of the principal figures bear evident marks of the influence of Michel Angelo. The *group on the l. of a young man carrying off his father recalls the story of Aeneas and Anchises.

Over the window, *JUSTIFICATION OF LEO III. BEFORE CHARLEMAGNE*, executed chiefly by Raphael's pupils. The Pope is clearing himself on oath of the calumnies of his enemies before Charlemagne who, not being yet crowned Emperor, is dressed in his official robes of Roman Patrician, with a gold chain on his shoulders, his back to the spectator. There are present cardinals and other church dignitaries.

CORONATION OF CHARLEMAGNE by LEO III.: a fine composition, painted partly by *Pierino del Vaga*. The Pope and Emperor are portraits of Leo X. and Francis I. The interior of old St. Peter's is shown, then in process of rebuilding.

VICTORY OF LEO IV. over the Saracens at Ostia in 846. A storm, brought in answer to the prayers of the Pope, destroyed the Saracen fleet. Painted by *Giovanni da Udine* from the designs of Raphael, by whose hand are the portraits of the Pope (Leo X.) and the Cardinals behind him, Giulio de Medici and Bibiena (damaged by retouching).

The chiaroscuro figures below by *Polidoro da Caravaggio* are portraits of princes who have been benefactors of the Church. One of them bears the name of Ethelwolf, who was king of England during the reign of Leo IV. (845-857), and was the first British sovereign who agreed to pay the tribute of Peter's pence to the Holy See. The other benefactors are Godfrey de Bouillon, Ferdinand the Catholic, Lothaire, and Charlemagne.

The mosaics of the floor, representing vases of fruit and the four virtues in the corner, are from an ancient Roman villa.

The DOORS and WINDOW-SHUTTERS of all the Stanze are remarkable for their elaborate carvings by *Giovanni Barile*. They were copied by Poussin, at the command of Louis XIII., as models for the Louvre. Of the intarsia work, by *Fra Giocondo da Verona*, little remains.

II. **Stanza della Segnatura* (Room of the Signing of Papal Letters), completed by *Raphael* in 1511, after a labour of three years.

CEILING.—The compartments had been arranged and several of the mythological figures and arabesques finished by *Sodoma* before the arrival of *Raphael*, who preserved them without change. The subjects painted by *Raphael* are the circular pictures containing allegorical figures of the Virtues, and the square ones illustrating them:—Theology and the Fall of Man, Poetry and the Flaying of *Marsyas*, Philosophy and the Study of the Globe, Justice and the Judgment of *Solomon*.

WALLS.—Under THEOLOGY (on the rt.) is the so-called *DISPUTA—more correctly, the Triumph of the Faith. In the centre is an altar, with the Eucharist overshadowed by the dove, as the symbol of Christ on earth; the doctors of the Latin Church, SS. Gregory, Jerome, Ambrose, and Augustine, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. In the upper part are the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by ten majestic patriarchs and Evangelists. 'There is perhaps no fresco by *Raphael* which interests the spectator more. . . It produces the effect of a splendid vision.'—*C. and C.*

Underneath, in chiaroscuro, Pagan Sacrifice; St. Augustine on the seashore; the Cumaean Sibyl and Augustus; Allegory of theological learning—by *Pierino del Vaga*.

Over the windows, *MOUNT PARNASSUS, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante (in red). Homer, a fine figure in blue, is reciting some verses which a youth on his right transcribes. Below are the lyric poets; on the l. is Sappho holding a scroll which bears her name, and addressing Corinna, Petrarch, Propertius, and Ovid (in a yellow dress). On the rt. is Pindar, an old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his hand raised, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio.

The so-called *SCHOOL OF ATHENS. A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. In the centre stand Plato and Aristotle, each holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground on the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these

wears a turban, and another holds a tablet inscribed with the harmonic scale. Behind him a youthful figure in a white cloak is supposed to be Francesco Maria della Rovere, duke of Urbino, the friend and patron of *Raphael*, and the nephew of Julius II. On the rt., Archimedes, under the likeness of Bramante, is tracing a geometrical figure on the floor, surrounded by graceful youths attentively watching the progress of the demonstration; the young man in blue is Federigo II., duke of Mantua. Behind him are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography; in the corner are *Raphael* and Bazzi. The solitary half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their happy connection with the principal action of the picture. The group of youths round Archimedes is amongst the most interesting of *Raphael's* creations. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that *Raphael* was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, with some variations, is preserved in the Ambrosian library at Milan.

Below, in chiaroscuro, Philosophy, Astrologers, Siege of Syracuse, Death of Archimedes.

Over the window to the rt. are *figures of Prudence, Fortitude, and Temperance; the first has a second face below, indicating her knowledge of the past and future. Below, on the l., Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the rt. Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The Pope is the portrait of Julius II.; near him are Card. de' Medici, afterwards Leo X., Card. Farnese, afterwards Paul III., and Card. del Monte, Julius III. Beneath, in chiaroscuro, Solon addressing the Athenians, and Moses with the Tables of the Law. In this room is a beautiful Cosmatesque pavement.

III. **Stanza of Heliodorus*, finished in 1514: the subjects illustrate the triumph of the Church over her enemies, and the miracles by which her doctrines were substantiated—'the finest examples that fresco art can boast.'

The CEILING, much injured by damp, is painted with four subjects from the Old Testament: Sacrifice of Isaac, Covenant of Abraham, *Jacob's Dream, and Burning Bush.

On the walls:—

*EXPULSION OF HELIODORUS FROM THE TEMPLE, taken from Maccabees ii. 2, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground lies Heliodorus prostrate under the hoofs of a horse ridden by a figure in golden armour, accompanied by two youths with scourges rushing through the air. Behind are the attendants, carrying off booty. In the background is Onias the high-priest, at the altar, praying for the divine interposition. To the l. is a group

of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs. The whole of this fine composition is characterised by the exceeding richness of its colouring; in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo; but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own.

*MIRACLE OF BOLSENA, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. A priest who doubted the doctrine of transubstantiation is convinced by the blood which flowed from the wafer he is consecrating. Behind him are choirboys and people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raff. Riario, and below four bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This was the last work completed by Raphael during the reign of that warlike pontiff. 'The colouring of this fresco has placed Raphael on a level with the masters of the Venetian school.'—K.

*S. LEO I. PREVENTING ATTILA'S ENTRANCE TO ROME, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. Attila in the midst of his cavalry shrinks in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the l. is the Pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The Pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Card. de' Medici. 'There are great beauties in the execution of this fresco, but it is not free from mannerisms and weakness.'—K.

*DELIVERANCE OF ST. PETER, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the four lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who sleeps between two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. the angel is leading St. Peter from the prison while the guards sleep on the steps; the light, as in the former case, proceeds from the person of the angel. On the l. the guards have been alarmed, and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. 'This fresco has been repainted in several parts, and the colours have consequently become opaque and heavy.' The chiaroscuro subjects are allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best being the Medusa's head in the centre. The borders between

the two doors are formed of the rostra of galleys under a series of arches.

IV. Sala of Constantine.—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of Justitia and Fides, at separate ends of the long wall, were the only portions which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by his pupils. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the Choir of S. Francesco at Arezzo.

*DEFEAT OF MAXENTIUS BY CONSTANTINE AT THE MILVIAN BRIDGE, entirely designed by Raphael, and executed by *Giulio Romano*. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. It represents the moment when Maxentius in his retreat is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. is gallantly sustaining the last struggle of despair. In the l. corner an old soldier is raising the dead body of a young standard-bearer. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. To the rt. Urban I. between Justice and Charity; l., Sylvester I. between Faith and Religion.

CONSTANTINE ADDRESSING HIS SOLDIERS on the appearance of the Cross, by *Giulio Romano*. The ugly dwarf in one corner is Gradasso da Norcia, celebrated in the poetry of Berni. In the background are the Castle of St. Angelo and Pyramid of Romulus. To the rt., Clement I. between Moderation and Urbanity; l., St. Peter between the Church and Eternity.

CONSTANTINE'S DONATION OF ROME TO THE POPE, painted by *Raffaello dal Colle*, with an interesting view of the old Basilica of St. Peter's. To the rt., Gregory VII. with Power; l., Sylvester I. with Fortitude.

BAPTISM OF CONSTANTINE BY ST. SYLVESTER in the Baptistery of the Lateran, painted in 1524 by *Francesco Penni* (Il Fattore). To the rt., Leo I. between Innocence and Truth; to the l., Damasus I. between Prudence and Peace.

The chiaroscuro subjects below are by *Polidoro da Caravaggio*. The mosaics on the floor were discovered near the Scala Santa in 1853, but have been re-arranged. At the windows are four slabs of Cosmatesque mosaic.

From the Sala of Constantine a low door leads into the *Anticamera delle Stanze*, originally painted by Raphael; the Apostles are by *G. da Udine*, but have been ruined by C. Maratta's restorations; the other frescoes by the *Zuccheri* and their school. A door on the rt. opens into the

Cappella di Niccolò V., interesting for its *Frescoes by *Fra Angelico da Fiesole* (1447). It was built by Nicholas V. as his private chapel,

The frescoes represent events in the lives of St. Stephen and St. Lawrence.

UPPER SERIES:—1 Ordination of Stephen. 2 Stephen distributing alms. *3 Preaching—a beautifully expressive composition. 4 His appearance before the Council at Jerusalem. 5 His being dragged to execution. 6 Stoning of the Martyr.

LOWER SERIES:—1 Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V. 2 The Pope delivering to him the Church treasures; on the l. are two gaolers keeping guard over the Pope, who was then a prisoner in the Lateran. 3 *Distribution of treasures by St. Lawrence among the poor. 4 The Saint carried before the Prefect Decius. 5 His Martyrdom.

Upon the pilasters, SS. Athanasius, Thomas Aquinas, *Jerome (inscribed by mistake Bonaventura, but there is no Franciscan cord), and Chrysostom; on the vaulting, SS. Leo, Ambrose, Augustine, and Gregory; on the ceiling, the Four Evangelists. 'These remarkable frescoes evince a dramatic power and a skill in composition and drawing hardly shown by the master before, and prove that in his 61st year he was in the vigour of his art.'—K. They were restored in the reign of Pius VII.

The *Loggie, on the W. side of the Cortile di Damaso, were begun by Bramante, to the order of Julius II., and completed by Raphael in the pontificate of Leo X. They form a triple open portico, of which the two lower stories are supported by pilasters, and the third by columns. The loggie on two other sides of the Castile were added by Gregory XIII. and his successors. The lower story of the loggie of Bramante and Raphael (W.) is covered with stuccoes and arabesques, executed by Giovanni da Udine from the designs of Raphael. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tricoloured feather, and the oxen-yoke, are particularly varied and elegant for their decorations. A bust of Giov. da Udine has been placed in the niche at the end of this gallery.

The second story is called the

*LOGGIA OF RAPHAEL, because it was designed by him and prepared under his superintendence, in the years 1516–18, by Giovanni da Udine, Giulio Romano, Pierino del Vaga, Francesco Penni, and others of his pupils. It is divided into 13 arcades, sustained by pilasters covered by stucco ornaments in low relief, and arabesques. Nothing can surpass the grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy. Raphael derived some of his ideas from the then recently discovered paintings in the Baths of Titus.

The domed roof of each of the 13 arcades contains four frescoes. Of the 52 subjects so obtained 48 refer to the Old Testament, and 4 to the New. The whole loggia was seriously injured by the troops of Charles V. in 1527: and then by restorations. Pius VII. in 1818, not too soon, gave it the protection of glass.

The stucco mouldings are extremely beautiful. In the first arcade (at the further end) in the arches of the windows Raphael is shown at work with his pupils, and Fame proclaiming the beauty of his designs,

The subjects depicted on the domes of the 13 arcades are as follows:—

First arcade: Creation of the World.—1 (above the door) Separation of Light from Darkness. 2. Separation of Earth from Water. 3. Creation of Sun and Moon. 4. Creation of Animal Life.

Second: Story of Adam and Eve.—1. The Fall. 2. Expulsion from Paradise. 3. Labour. 4. Creation of Eve.

Third: Story of Noah.—1. Building the Ark. 2. Deluge. 3. Coming forth from the Ark. 4. Noah's Sacrifice.

Fourth: Story of Abraham.—1. Abraham and Melchizedek. 2. Abraham and the three Angels. 3. God's promise to Abraham (injured). 4. Flight of Lot from Sodom.

Fifth: Story of Isaac.—1. God appears to Isaac. 2. Isaac blesses Jacob. 3. Abimelech sees Isaac embracing Rebecca. 4. Esau claims the Blessing.

Sixth: Story of Jacob.—1. Jacob's Dream of the Ladder. 2. Jacob and Rachel at the well. 3. Jacob asking Laban for Rachel (ruined). 4. Jacob returns to Canaan.

Seventh: Story of Joseph.—1. Joseph tells his dream to his brothers. 2. Joseph is sold into Egypt. 3. Joseph and Potiphar's wife. 4. Joseph interprets Pharaoh's dream.

Eighth: Story of Moses.—1. Finding of Moses in the bulrushes. 2. Moses at the Burning Bush. 3. Destruction of Pharaoh's host in the Red Sea. 4. Moses strikes the rock for water.

Ninth: Story of Moses, continued.—1. Moses receives the tables of the law. 2. Worship of the golden calf: Moses destroys the tables. 3. Moses kneels before the pillar of the cloud (ruined). 4. Moses shows the tables to the people.

Tenth: Story of Joshua.—1. The Israelites crossing the Jordan. 2. The fall of Jericho. 3. Joshua makes the sun stand still during the battle with the Ammonites. 4. Joshua and Eleazar dividing the Promised Land between the twelve tribes.

Eleventh: Story of David.—1. David anointed King of Israel. 2. David and Goliath. 3. David sees Bathsheba. 4. David triumphs over the Assyrians.

Twelfth: Story of Solomon.—1. Solomon anointed King. 2. The judgment of Solomon. 3. Building of the Temple. 4. The Queen of Sheba.

Thirteenth: The Story of Christ.—1. Adoration of the Shepherds (ruined). 2. Adoration of the Magi. 3. Baptism of Christ. 4. The Last Supper.

The Corridor on the rt. (N.) contains frescoes in continuation of the New Testament history, by Siciolante da Sermoneta, Tempesta, and Lorenzo Sabbatini. The third side (E.), next the Pope's apartments (special permission required), was painted by Mantovani in 1866, and is one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, are by Consoni. Some of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood.

A staircase ascends to the uppermost Loggia, painted in the pontificate of Clement VII. with maps and landscapes, and restored under Gregory XVI. On the l. a door opens upon the

PINACOTECA, OR GALLERY OF PICTURES.

During the French invasion of the Papal States at the close of the 18th cent., all the best pictures in the Pinacoteca were carried to the Louvre. They were restored in 1815, and others, from suppressed convents and desecrated churches, were added by Pius VII., to form this collection. It contains few works, but amongst them are some of the world's masterpieces. A catalogue is not necessary, as each picture is marked with the name of the artist and the subject.

Passing through the Ante-room (I on plan) we reach

II.—On the l., *Guercino*: St. John Baptist.

Leonardo da Vinci: *St. Jerome (authentic), a highly finished study in monochrome.

Raphael: *Annunciation, Adoration of the Kings, and Circumcision: exquisite little subjects, which originally formed the predella of the Transfiguration.

Fra Angelico: *Legend of St. Nicholas of Bari, a predella in two parts, formerly in the sacristy of S. Domenico at Perugia.

Guercino: Incredulity of St. Thomas.

Francis: Virgin and Child, with St. Jerome, sadly retouched.

Murillo: Martyrdom of San Pedro de Arbus.

Bellini (Giov.): *Pietà—painted in the school of Mantegna (1480).

Murillo: Adoration of the Shepherds. Marriage of St. Catharine, presented to Pius IX. by the Queen of Spain.

Ercole Roberti de' Grandi: Miracles of St. Hyacinth, a predella.

Perugino: SS. Placidus, Flavia, and Benedict, from the pilasters forming the sides of the Ascension at Lyons, formerly in the Benedictine Church of S. Pietro at Perugia.

Bonifazio Veneziano: *Holy Family with SS. Andrew and Catharine. The rt. foot of St. John has been clumsily repainted, having six toes.

Fra Angelico: *Virgin and Child, with SS. Dominic, Catharine of Alexandria, and Angels, on gold ground. This charming little picture, together with the Holy Family by Bonifazio and a sum of 1000*l.*, were given by Lord Dudley in exchange for the Return of the Prodigal, by *Murillo*, to complete a series of six paintings.

Raphael: Faith, Hope, and Charity, beautiful circular medallions between two angels, in monochrome, which formed part of the predella to the Entombment, in the Villa Borghese (1507).

Garofalo: Holy Family, with St. Catharine.

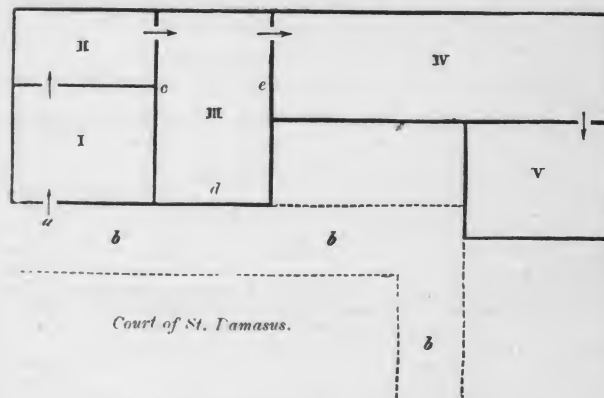
Carlo Crivelli: Pietà (a lunette), with the Virgin, the Magdalen, and St. John.

III.—*Domenichino*: *Communion of St. Jerome. The Saint, who died at Bethlehem, receives the Sacrament from St. Ephraim of Syria, attended by a deacon and acolyte. S. Paola is kissing his hand (1614).

Raphael: *Madonna di Foligno (1511), painted originally for the high altar at S. M. in Ara Coeli, and transferred in 1565 to the convent of S. Anna delle Contesse, at Foligno. During the wars of the French revolution the picture was taken to Paris, and transferred from wood to canvas, during which process it was a good deal injured, and considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

The Madonna is seated on the clouds, surrounded by cherubs. Below, on the rt., is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the l. are St. John the Baptist and St. Francis. In the background is Foligno with a bomb falling on it and a rainbow—an allusion to the preservation of Conti during the siege. The angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life.

Raphael: *TRANSFIGURATION, his last great picture, painted for the cathedral of Narbonne by order of Card. Giulio de' Medici, then Abp. of that city, and afterwards Clement VII. It was not completed when the illustrious artist was cut off by death at the early age of thirty.



PLAN OF THE PINACOTECA AT THE VATICAN.

- | | |
|-----------------------------|------------------------|
| a. Entrance. | d. Madonna da Foligno. |
| b, b. Upper Loggia. | e. Transfiguration. |
| c. Communion of St. Jerome. | |

seven. The picture was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral. 'A considerable portion (about one-third) was painted by Raphael's scholars. The upper part and left-hand side of the lower part are by his own hand. The lower part to the rt. is mostly by *Giulio Romano*.'—K. For several years this picture stood in the Church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the Church in the form of an annual stipend. The scene below is a representation of the sufferings of humanity: on the l. are nine Apostles; on the rt. a group of persons are bringing to them a demoniac boy. The figures kneeling under the tree on the mount are St. Julian and St. Lawrence, introduced at the

request of Card. de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

This picture has for generations been regarded as the most perfect in existence.

IV.—Entrance wall: On the l., *Titian*, Portrait of Nicc. Marcello, Doge of Venice (1474).

On the rt., *Titian*, *Madonna of S. Niccolo de Frari. This picture was originally an arched panel, but the top part, where a dove poured rays of light upon the Madonna, has been cut away. In clouds are the Virgin and Child, with Angels holding wreaths. The Child appears about to drop a wreath upon the six saints below, who are (from l. to rt.), St. Catherine, St. Nicholas in full episcopal costume, St. Peter looking over his shoulder at a book, St. Anthony of Padua, St. Francis, and St. Sebastian (an admirable presentation of flesh).

Guercino: St. Margaret of Cortona.

Rt. long wall. *Ribera*: Martyrdom of St. Lawrence.

Guercino: St. Mary Magdalen adoring the instruments of the Passion.

Pinturicchio: Coronation of the Virgin; below, SS. Bernardino, Bonaventura, Francis, Louis of Toulouse, and Anthony of Padua kneeling in the midst of the Apostles (1503).

Perugino: Resurrection, said to have been executed by Raphael in his early youth from Perugino's designs. The sleeping soldier in the rt. corner is a portrait of Raphael; the one fleeing on the l., Perugino.

Giulio Romano: Coronation of the Virgin, designed by Raphael for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year: but he only made a finished study for the picture, which was in Sir Thomas Lawrence's collection. The lower part (disciples at the empty tomb) is by *Francesco Penni* (1525).

Spagna: Nativity, or Adoration of the infant Saviour; in the background are shepherds and kings arriving with their attendants.

Raphael: *Coronation of the Virgin, one of his earliest works (1502), executed at Città di Castello. 'An important picture . . . there is a very evident attempt to give the figures greater life, motion, and expression than had been before attempted in the school—e.g., the heads of the three youths looking upwards, though the effort has not been entirely successful.'—K.

Perugino: *Virgin and Child enthroned, with SS. Herculanus, Constantius, Lawrence, and Louis of Toulouse, patron saints of Perugia: 'a splendid work' (1495).

Gentile da Fabriano: Coronation of the Virgin; on the l., Nativity; on the rt., Adoration of the Kings.

M. A. Carravaggio: *Entombment, a fine specimen of light and shade, powerfully painted, but deficient in religious expression.

Sassoferrato: Virgin and Infant Christ seated on the moon.

Niccolò da Foligno: Triptych: in the centre the Crucifixion, with the Virgin, St. John, and the Magdalen; at the sides, SS. Venantius, protector of the city of Camerino, Peter, John Baptist, and Porphyrius (Servite); above, medallions of Isaiah and David.

Melozzo da Forlì: *Sixtus IV. giving audience, a fresco originally painted on the walls of the Vatican Library, and removed, 'to its great damage,' by Leo, XII. The figures are all portraits, and are full of

character. Near the Pope are his nephews—Giuliano della Rovere, afterwards Julius II., and Pietro Riario. In the centre, the kneeling figure is Platina, Librarian of the Vatican and the historian of the Popes. In the background are Giovanni della Rovere, brother of Julius II., and Girolamo Riario, nephew of Card. Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì.

Niccolò da Foligno: *Gothic altar-piece in compartments; Coronation of the Virgin, in the centre; above, Ecce Homo, with angels; on the pinnacles, Saints, Cherubs, and Doctors of the Church. At the sides, SS. Pancras, Augustine, Ambrose, John Baptist, Jerome, and Sebastian; on the predella, half lengths of the Apostles and fifteen female saints (1456).

V.—*Valentin*: Martyrdom of SS., Processus and Martinianus—an imitation of Caravaggio by the ablest of his French pupils.

Guido Reni: Crucifixion of St. Peter, said to have been so much admired that it procured him the commission for the Aurora in the Casino Rospigliosi; 'powerful and heavy.'

Poussin: Martyrdom of St. Erasmus, the largest historical subject he ever painted.

Baroccio: Annunciation.

Andrea Sacchi: Miracle of the Brandeum, performed by St. Gregory the Great. The *Brandeum* was a cloth let down into a tomb to touch the body of a Saint or Martyr. Some ambassadors who had been sent to ask the Pope for a relic treated the Brandeum with contempt; whereupon Gregory laid it upon the altar and pierced it with a knife, causing blood to flow from it in testimony of its value.

Baroccio: Ecstasy of S. Michelina.

Moretto: *Virgin and Child enthroned, between SS. Bartholomew and Jerome.

Paolo Veronese: St. Helena's Vision of the Holy Cross.

Guido Reni: Madonna and Child in glory, with SS. Thomas and Jerome.

Correggio: Christ sitting on the clouds, surrounded by a host of angels.

Cesare da Sesto: Virgin and Child enthroned, between SS. Augustine and John (1521).

Andrea Sacchi: S. Romualdo and several companions recognising the vision of the ladder by which his followers ascend to heaven.

ROUTE 32.

The Sculptures and Antiquities of the Vatican.

[Omn., p. [28], 22; Tramway, p. [27], 2, 15.]

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The entrance (Admission, p. [34]) is at the extreme N.W. corner of the entire block of buildings (see Plan). The visitor must walk or drive round St. Peter's, and ascend in a straight direction between the Gardens and the Library. It is half a mile from the Piazza to the Museum.

Catalogue in English, French, or Italian, by *Prof. H. I. Massi*, Head Curator of the Museum—very exact and complete (2 fr. 50 c.).†

The **MUSEO PIO-CLEMENTINO**, which includes the largest part of the sculptures, is so-called after Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III. Pius VI. enriched the Museum with more than 2000 specimens, and built the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, chiefly from the designs of *Simonetti*. The Museum is divided into 13 sections, as described below.

A glass door on the rt. in the entrance hall leads into the Library (p. 343). Ascending the **SCALA NOBILE**, which is flanked with handsome columns of granite in rare varieties, we reach the

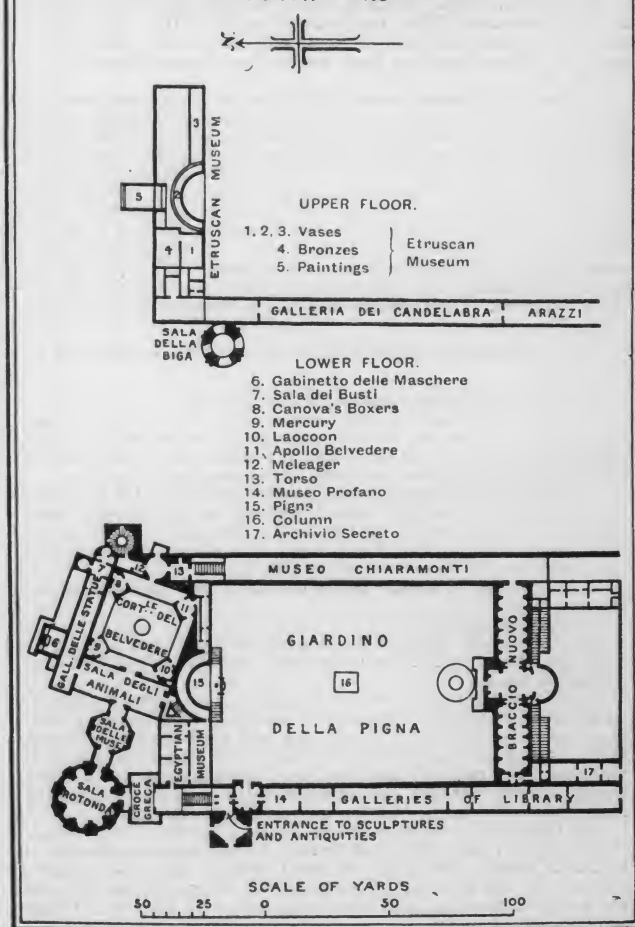
I.—**Sala a Croce Greca**, so called from its shape of a Greek cross. On the rt. is the entrance to the *Egyptian Museum* (p. 338); on the l., 600 Recumbent river-god. Rt. and l. of the entrance to the Hall are two granite Sphinxes; between them, *Mosaic of a Flower-basket (Villa Quintiliorum). On the left,

574 Probably the best of the existing copies of the famous statue of *Venus at Cnidos by Praxiteles. The drapery is a modern addition,

† The descriptions of Greek sculptures and vases in this *Handbook* were supplied by the late A. S. Murray, LL.D.

PALACE OF THE VATICAN

— NORTH WING —

Stanford's Geog. Estab^t, London.

made of tin and painted. The bodily forms are large and full, the head smaller and of a less ideal type than in the earlier and greater age of Greek sculpture.

In the centre, large Mosaic of Pallas, with the phases of the Moon and Constellations (Villa Ruffinella, Frascati, 1741). The central square is ancient, the four segments and margins are modern; the damaged originals of these parts are in the Museo Nazionale delle Terme.

On the l., 566 *Sarcophagus in Egyptian porphyry which formerly contained the remains of Santa Constantia, niece of Constantine. It was found in the tomb erected to her by that Emperor near the church of S. Agnes; rudely sculptured with Cupids at a vintage. At the exit door, two colossal Egyptian statues in red granite (Hadrian's Villa).

On the rt., 589 *Sarcophagus in red porphyry, which contained the remains of the Empress Helena, the mother of Constantine. It is covered with high reliefs representing a battle, capture of prisoners, and portraits of Constantine and his mother. On the cover are lions, small figures of Victory, and festoons of flowers and fruit. It was found in the tomb of the Empress at the *Torre Pignattara* beyond the Porta Maggiore. The thorough restorations were a work of considerable labour.

We now ascend the second flight of the Scala Nobile, and enter on the rt. the

II.—*Sala della Biga*, so called from the Biga or

*Chariot of two horses in the centre. The car, and the head and legs of the rt. horse, are the only parts which are ancient. The car stood in the middle ages in the church of S. Marco, where it was used as an episcopal chair, and was presented by the Chapter to Pius VI.

On the rt. of the entrance 608 Bearded Bacchus, with the name 'Sardanapalos' in Greek characters engraved on the drapery across the breast; rt. arm and sceptre restored; discovered in 1761, in the villa of Lucius Verus, near Monte Porzio, in a niche ornamented with four Caryatides, which are now at the Villa Albani.

610 *Dionysus (marked "Bacco Giovine") with feminine aspect and long hair.

612 *Roman sacrificing.

615 *Discobolus, supposed to be a copy of the bronze original by Naukydes; found by Mr. Gavin Hamilton near the tomb of Gallienus on the Via Appia.

618 *Replica of the DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree by an ancient copyist (Villa Adriana); l. arm, lower part of rt. leg, rt. hand, with disk and head restored. Though inferior to the Lancellotti discobolus, the ancient part of this statue is very fine. The restored head has been criticized, but a disk-thrower would naturally have his head directed to the goal, even though the force of the action might turn the body round as in this statue.

619 Charioteer, strapped round the body for driving in the Circus.

609, 613, 617 Sarcophagi with *reliefs of a chariot race in the Circus by Cupids, showing the *Spina* or central platform, the metae or goals, and the eggs and dolphin. As each lap was run, an egg was removed and a dolphin turned round. 621 Sarcophagus with the race of Pelops and Oenomaus in relief.

From the further window (pull aside the curtain or give the attendant 20 c. for doing so), there is a good view of a part of the Vatican garden, where the Pope is often to be seen, either on foot or driving along the broad carriage-way.

Ascending a few more steps, overlooking the Croce Greca are two very rare columns of Porfido Serpentino nero, and a handsome four-handled Vase of Genoese Serpentine. On the rt. is the entrance to the Etruscan Museum (p. 339). Returning, we now enter the

III. *Galleria dei Candelabri* (Admission, see p. [34]), a fine hall 100 yds. long, divided into six compartments by ancient columns of grey marble in rare varieties. The handsome pavement was laid down by Leo XIII. Besides a number of interesting ancient sculptures, it contains a series of modern urns, sculptured in different species of porphyry, serpentine, and granite, to illustrate the harder materials used by the ancients.

Section 1.—2 (rt.), 66 (l.), trunks of trees with boys in birds' nests. 19 (rt.) *Statuette of a boy throwing a marble. Head and calves of legs, rt. arm, rt. foot, and l. hand restored, so that much of its original beauty is gone. 31 (rt.), 35 (l.) Candelabra from Otricoli—upon the second, relief of Marsyas. 52 Under window, l., Recumbent Faun, in green basalt.

Section 2.—74 (rt.) Satyr extracting a thorn from the foot of a Faun (Villa Mattei). 81 Ephesian Diana discovered by Gavin Hamilton in draining the fish pond of Hadrian's Villa.

83 Sarcophagus with reliefs, which, though poor as sculpture, are interesting for the subject. In the centre Orestes slaying Clytaemnestra and Aegisthus; behind Clytaemnestra two Eumenides with torch and serpent, holding up a screen of drapery; on the rt. Orestes passing over one of the Eumenides asleep; on the l. Aegisthus falling headlong; behind him the nurse horrified; at the l. angle three sleeping Eumenides (Barberini). 93 (rt.), 97 (l.) Candelabra, from S. Costanza. 104 Under window, l., Infant Ganymede.

113 *Sarcophagus with reliefs from a tomb in the Tenuta del Corso (Via Latina). On the l. end is the parting of Protesilaos from Laodamia. On the front, l., Protesilaos, who was the first to land at Troy and to be slain, as had been prophesied; next a veiled figure (Protesilaos), whom Mercury is conducting to the shades; then a group of Mercury leading him back to life; in the middle, in front of a tomb, are Protesilaos and Laodamia; on the rt. she is prostrate on a couch, a bearded figure sitting sadly at her feet; in the background a veiled figure (shade of Protesilaos); then Mercury leading him as a youthful male figure towards Charon, who stands waiting in his boat at the rt. corner. Charon's boat indicates the entrance to the shades, and on the rt. end is the punishment in Hades of Sisyphos rolling up the stone, Ixion bound to the wheel, and Tantalus trying to drink the falling water.

118 *Ganymede carried up by the eagle; greater part of the legs, arms, and neck, as also the wings and head of eagle, restored; these restorations disfigure the group so much that it is now impossible to judge how far the original conception of the sculptor Leochares (4th cent. B.C.) may have been here reproduced. It was in bronze, [Rome.]

and Pliny says that the eagle seemed to feel the pain his talons were causing. 117, 119 Boys pouring water (fountain figures).

Section 3.—Many of the objects in this division were discovered in 1827, at Torre Marancia (p. 425), the site of an extensive Roman villa which belonged partly to Flavia Domitilla, of the time of Commodus. 131 (rt.) Mosaic from a floor, representing fish, dates, prawns, asparagus, and a owl.

134b *Statue of the Latin god Semo Sancus, found in March 1881, on the Esquiline; on the base is inscribed the dedication of the statue by the *decuria sacerdotum bidentalium*. The sacerdotes bidentales appear to have been a body of priests whose duties were concerned with the burying of thunderbolts. The type of the figure is that of the archaic Apollo of Miletus by the Greek sculptor Canachus (6 cent. B.C.), but the execution is of much later Roman times; hands restored. 135a Archaistic torso of a draped female. 138a Part of a large vase with archaistic relief—Apollo seizing the tripod which Hercules tried to carry off from Delphi; inscribed on the upper edge COLLEGI VNII. 140 (l.) Bust of Socrates. 141 Bacchus with a panther. 148 Faun with infant Bacchus. Eight small ancient frescoes of Fauns and Bacchantes let into the walls.

Section 4.—In the centre of the floor, mosaic within rails; the arms of Leo XIII. 157 (rt.), 219 (l.) Candelabra from S. Agnese. 162 (rt.) Victory leaning on trophies, from the Pal. Altemps. 173 Sarcophagus, with reliefs of Bacchus and Ariadne. 176 Satyr looking at his tail. 177 Old fisherman. 179 Circular well-mouth, with the punishment of the Danaids, and Oknos weaving the rope which is eaten up by an ass.

184 *Small statue of the city of Antioch, seated on a rock, with the river Orontes at her feet (Quadrato, outside Porta S. Giovanni). She wears a mural crown; nose modern, face worked over in modern times, rt. forearm, l. hand and two toes of the rt. foot restored, as are also the arms of Orontes. This figure occurs frequently on ancient coins and engraved gems, the original of all the copies having apparently been a statue by the Greek sculptor Eutychides, a pupil of Lysippus, which enjoyed much celebrity in ancient times, and there is no doubt that his statue is faithfully reproduced in this small but yet striking figure. The form of the figure and the treatment of the drapery have much of the grace characteristic of the 4th cent. B.C. 187 Archaistic candelabrum with the contest of Hercules and Apollo for the tripod, discovered in the 17th cent. (Gardens of Sallust). 193-195 (l.) Boys with mask, goose and fruit. 200 Archaistic statue of Diana, arms and dog restored.

204 Sarcophagus, with reliefs of Diana on the l. and Apollo on the rt., destroying the children of Niobe (Villa Casali, p. 129). In this subject the central figure is usually Niobe with drapery flowing over her head and protecting a young daughter at her feet. The figure towards the l. with a girl falling before her may be Niobe; nearer the centre is a nurse, and on the rt. a paedagogus with his boy. 208 Young Marcellus (Otricoli).

Section 5.—222 (rt.) *Statue of a female runner (Hadrian's Villa); both arms restored; one of the most important in this gallery; sup-

posed to represent one of the girls who ran in the races at Olympia. The type of face and the careful rendering of details, combined with an absence of freedom and vigour, show that the original from which this figure has been copied had been the work of a Peloponnesian sculptor of the 5th cent. B.C. The figure is too smooth and over-refined to be an original Greek work of that age. 234 Candelabrum with a spiral shaft and two doves (Otricoli). On the base, Jupiter, Minerva, Apollo, and Venus. 240 (l.) Negro boy, squeezing a sponge (clumsy modern restoration). 246 Youthful Pan (Villa de' Quintilii), of the Pasiteles school.

Section 6.—253c (rt.) Nurse (Villa Mattei); a graceful statue restored as Ceres.

257 *Ganymede, from the Roman theatre at Falerone.

264 (l.) *One of the sons of Niobe; the ends of the hair restored. Several ancient copies of this figure from the Niobe Group of Praxiteles or Scopas exist, but none can be compared with this one as an ancient reproduction of the work of a great sculptor. The fine contrast of nude and draped form, and the exquisite rendering of both, lend a dignity to the horror which has seized upon the boy; altogether it is a beautiful statue.

269 Sarcophagus; Castor and Pollux carrying off the daughters of Leucippus.

269c *Persian wearing a Phrygian cap, fallen on his left knee and defending himself; both arms, lower part of rt. leg and plinth restored. The style of sculpture is the same as that of the Dying Gladiator, showing the same general knowledge of bodily forms, and the same vigorous expression of bone and muscle; probably the work of a sculptor of the Pergamos school about the end of the 2nd cent. B.C.

Beyond the Galleria dei Candelabri is the

Galleria degli Arazzi or *TAPESTRIES OF RAPHAEL, called *Arazzi*, from Arras in France, the centre of the industry. In 1515-16 Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the lower part of the walls of the Sixtine chapel. Seven of these cartoons, drawings with a slight cover of paint, were purchased in Flanders by Charles I., and are now in the S. Kensington Museum. The tapestries from these cartoons were executed at Brussels, under the direction of *Bernhard van Orley*, a pupil of Raphael. During the sack of Rome, in 1527, these tapestries were seriously injured and afterwards sold, but were recovered in 1545. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and in 1808 the remainder were purchased by Pius VII. The tapestries have, therefore suffered greatly from ill-usage, and are much faded with time; but the beauty of their composition is imperishable, and considering the drawbacks of the material, they are worked with surprising fidelity to the original designs. The *arabesques and decorative margins are chiefly by *Giov. da Udine*, Raphael's pupil.

A second series of 13 tapestries was executed at a later period, by *Giulio Romano* and others of Raphael's pupils, but only partially from the great master's designs: they are much inferior to the first series.

With the exception of the Coronation of the Virgin (marked No. 7 below) all those in the first section are from the designs of Raphael. It would be difficult to over-praise them. The first four, on the l. wall, are protected by glass. Beginning on the l.,

1. *Christ—a beautiful figure—delivering the keys to St. Peter. Below, flight of Cardinal de' Medici (Leo X.) from Florence disguised as a Franciscan friar in 1494.

2. *St. Peter healing the lame man in the Temple: three groups divided by columns: in the centre, St. Peter and St. John. Below, Cardinal de' Medici made prisoner at the battle of Ravenna.

3. *SS. Paul and Barnabas at Lystra. St. Paul rends his garment. Below, St. John takes farewell of St. Paul.

4. *St. Paul preaching at Athens. One of the finest designs of the series.

At the end, hung across the hall, the remains of a tapestry,

5. *Elymas the sorcerer struck with blindness.

Returning,

6. *Death of Ananias. St. Peter in the centre with pointing finger. Below, Return of Cardinal de' Medici to Florence in 1512. 7. Coronation of the Virgin.

8. *Conversion of St. Paul.

9. *Stoning of St. Stephen. Below, Return of Cardinal de' Medici to Florence as Papal Legate.

10. *Miraculous draught of fishes. Below, Entrance of Cardinal de' Medici with the conclave that elected him as Pope Leo X.

11. Entrance wall, *SS. Paul and Silas in prison at Philippi during an earthquake, personified by a giant in a cavern beneath.

The second series of tapestries, much inferior to the first, is arranged in the further rooms. Beginning on the l.:

1. Christ appearing in the garden to St. Mary Magdalene. 2. Christ and the two disciples at Emmaus. 3. Presentation in the Temple. 4. Adoration of the Shepherds. 5. Ascension. 6. Adoration of the Magi.

Further room, on the l.:

7. Resurrection. 8. Descent of the Holy Ghost.

Returning, opposite, between the windows:—

9. Religion, Justice, and Charity.

Next section, on the l.:

10. The charge to St. Peter. 11, 12, 13. Massacre of the Innocents. 14 (in a frame) Christ falling under the Cross, from a painting by Raphael, now at Madrid.

Beyond is the **Gallery of Maps**, 160 yds. long, with maps of Italy and its islands, painted in 1572–1585, by the Dominican Friar *Ignazio Danti*, afterwards Bp. of Alatri. On the ceiling are indifferent paintings, and beside the windows a series of 72 ancient busts.

We now return through the *Galleria del Candelabri*. Descending the stairs and passing through the *Sala a Croce Greca*, we reach the

IV.—Sala Rotonda. Above the entrance are two colossal Egyptian statues in red granite (Hadrian's Villa).

This hall was built, under Pius VI., to contain the grand basin of red porphyry, probably the largest single piece known, 13 yds. in circumference (Baths of Titus).

The mosaic pavement, found at Otricoli in 1780, represents the head of Medusa, surrounded by concentric bands of (1) Centaurs and Lapiths; (2) Marine deities.

The black mosaics, including Neptune on his car drawn by hippocampi, at the entrance, were found near the *Thermae of Caracalla*. Rt. of the entrance, 554, Julia Pia, second wife of Septimius Severus.

L. of the entrance, 553, Plotina, wife of Trajan.

Proceeding on the l., 552, Juno Sospita, or Lanuvina, with the goat-skin, shield, and sandals, discovered probably on the site of the Sanctuary of Juno Sospita on the Palatine, by the Paganica family, in whose possession it formerly was.

551 Head of Claudius, with the civic crown of oak-leaves (Otricoli).

550 *Colossal statue of Claudius, with the attributes of Jupiter (Civita Lavinia, in 1865).

548 Nerva; on the pedestal a fine relief, subject uncertain.

547 Bust of a Marine Deity, in a good style, discovered between Pozzuoli and Baiae.

546 Colossal statue, called the Barberini Juno. On the pedestal is a curious relief of games in a circus.

545 Colossal bust of Antinous from Hadrian's Villa (1790).

544 Bronze gilt statue of Hercules, 15 ft. high, discovered in 1864 under the foundations of the Pal. Pio di Carpi, on the site of the Theatre of Pompey. The sculpture is late and coarse, but interesting as a specimen of ancient gilding. 'It is more remarkable for having been an oracular statue than for its beauty. The most striking feature of this Hercules is a hole in the back of the head through which a full-grown youth can easily penetrate into the colossus.'—L.

543 *Head of Hadrian, found in his Mausoleum.

542 Draped female figure, restored as Ceres (Theatre of Pompey).

541 Faustina the elder, wife of Antoninus Pius (Hadrian's Villa).

540 Antinous, a colossal statue, found in 1733, at S. M. della Villa, near Palestrina, on the site of one of Hadrian's villas. Drapery modern.

539 *Jupiter, found at Otricoli. At one time this fine bust was thought to be an ancient copy from the great gold and ivory statue of Zeus at Olympia by Pheidias. But the high narrow forehead and the stringy treatment of the hair are characteristic of a later stage of Greek sculpture, towards the end of the 4th cent. B.C., and seem more appropriate to Jupiter Serapis, a deity who appears to have been introduced into Greek art about that time. The strong contrast between the massiveness of the lower part of the head and the narrowness of the forehead was impossible in the great age of Pheidias.

537 Comedy (Hadrian's Villa).

On the right,

538 Tragedy (Hadrian's Villa).

556 Pertinax.

V.—Sala delle Muse. The statues of Muses are only of average Graeco-Roman workmanship. More interesting are the portraits of celebrated Greeks, several of which have their names inscribed in Greek letters.

ANTE-ROOM.—On the l.:—525 *Pericles. 524 Sappho. 523 Aspasia. On the rt.:—528 Bias of Priene, one of the seven wise men of Greece,

like Solon (526) and Pittacus (527), whose heads have been broken off from the inscribed terms. 530 Lycurgus (Centocelle).

OCTAGONAL HALL.—Round the room are 16 grey marble columns, with ancient Corinthian capitals, from Hadrian's Villa. Mosaic pavement (head of Medusa) found near the Arch of Gallienus. On the l.:—507 Antisthenes. 506 Demosthenes. 500 Zeus. On the rt.:—510 Alcibiades (Caelian). 512 Epimenides. 514 Socrates.

516 Apollo Musagetes, supposed by some to be an ancient copy of a statue by Scopas, which Augustus is said to have carried off from Rhamnus in Attica for the temple on the Palatine; but the drapery has not the sharp crisp folds which we associate with Scopas in the sculptures of the mausoleum at Halicarnassus, now in the British Museum; the face also is too formal for him. This statue is more probably a later variation of a type created by Scopas. 519 Zeno. 520 Euterpe. 521 Euripides.

ANTE-ROOM.—On the l.:—492 Sophocles. 491 Silenus. 490 Diogenes. 489 On the wall, Relief of a Pyrrhic dance. On the wall to the rt., 493 Relief: Birth of Bacchus. Mercury receives the infant which has just been born from the thigh of Jupiter. 495 Apollo Citharaedus. Nearly all the statues and busts were found in the villa of Cassius at Tivoli.

VI.—Sala degli Animali, divided into two parts by a passage between granite columns, and paved with mosaics chiefly found at Palestrina. The sculptures do not exceed the general level of Graeco-Roman art, but in some instances the observation of animal life is very true and the artistic result attractive.

RIGHT DIVISION. On the rt.:—194 Sow and her litter, a supposed emblem of the origin of Alba Longa. 202 Head of a Camel. 208 Hercules slaying Geryon. 213 Hercules and Cerberus. 228 Triton and a Nereid, late and florid in style.

LEFT DIVISION. On the rt.:—116 Two greyhounds at play. 124 Mithras sacrificing a bull, with the dog, serpent, and the scorpion, mystical types of the Mithraic worship; a favourite subject in Roman sculpture. On the wall, Mosaics from the Villa Adriana—(rt.) Goats, (l.) Lion attacking a bull. 134 Hercules and the Nemean lion. 137 Hercules slaying Diomedes. 138 Cupid on the back of a Centaur. 151 (between the windows) Altar, with a slaughtered sheep. 153 Sleeping goatherd. 157 (at the side of the west window) Relief of a cow and calf.

On the floor in each division is an ancient mosaic of birds, fish and fruit.

VII.—Galleria delle Statue, collected by Clement XIV. and Pius VI., in the former Casino of Innocent VIII.—On the wall to the rt., 249 *Relief by Michel Angelo, representing Cosimo II. of Tuscany expelling the vices and welcoming the virtues, sciences, and arts at Pisa.

250 The so-called *Eros of Centocelle or Genius of the Vatican, found among the ruins of a Roman villa at Centocelle (p. 460). The use of the drill in the hair shows that this figure is a work of Roman, not of Greek, times. The expression of sentiment, as in the inclination of the head, and of sensitiveness in the bodily forms, was

characteristic of a school of sculptors which was established in Rome by Pasiteles in the 1st cent. B.C., and was maintained by at least two generations of his pupils. On the back are traces of wings. 251 Doryphorus, a restored copy from Polyclethus. 253 Mutilated statue of a Triton (S. Angelo, near Tivoli). 255 Paris. 256 Young Hercules. 260 Attic relief in Pentelic marble, dedicated to the gods of healing.

261 *Penelope, so-called from the resemblance in attitude to a figure of Penelope, seated despondingly beside her web on a Greek vase; a very fine example of archaic Greek sculpture; rt. hand, both feet, knee and veil restored, as also the rock on which she is seated, which ought to have been a chair with a basket under it, as in No. 465 in the Museo Chiaramonti. The head is antique, but appears to belong to a later period of art. The drill-holes in the hair indicate a late date, while the stiff folds of the drapery and the quaint ungainliness of the left arm point to an archaic period such as the 6th cent. B.C. Though sculptured in the round, this figure has the appearance of a relief from the sideways position and the flat treatment of the drapery. On the pedestal, Bacchus and Ariadne.

264 *Copy of the Apollo Sauroctonus of Praxiteles, found in 1777, in the ruins of Augustus' palace on the Palatine, and purchased from Gavin Hamilton; a better copy in bronze is in the Villa Albani, and another marble copy in the Louvre.

265 *Amazon, inferior to that of the Museum of the Capitol. Both arms badly restored. 267 Drunken Satyr. 268 Juno, from the Baths of Otricoli. 271, 390 (l.) Sitting figures of the comic poets Posidippus and Menander, found near S. Lorenzo in Panis Perna, where they were turned into saints.

Returning, 393 Girl imploring protection at an altar (replica in the Pal. Barberini).

395 *Statue of Apollo, treated in an archaistic manner. The refined execution is an agreeable contrast to the average sculpture in these galleries. The original, from which it has been carefully copied, must have been the work of a Greek sculptor about the end of the archaic period (B.C. 500–450). 397 Reclining Bacchus. Opposite is a large Bath of oriental alabaster. 401 Fragmentary group of a son and daughter of Niobe. 406 Ancient copy of the Faun of Praxiteles, discovered at Fallerone, in the March of Ancona. 405 Female water-carrier.

414 in the centre of the end wall, *Recumbent statue of Ariadne, found near Lunghezza. An admirable instance of the adaptation of drapery to the pose of the figure as practised by Greek sculptors in the 3rd cent. B.C. It stands upon a *Sarcophagus, with relief of the Battle of the Giants.

412, 413, on either side, *Candelabri Barberini (Hadrian's Villa), with reliefs of Jupiter, Juno, Mercury, Mars, Minerva, and Venus. 416 Relief of the abandoned Ariadne. 420 Statue in armour, with the head of Lucius Verus.

Opposite the entrance, in a recess, 421 Vase of oriental alabaster which once contained the ashes of some member of the Imperial Julian family. The door on the rt. of this recess opens into the

VIII.—Gabinetto delle Maschere, so called from the (restored) scenic *Masks in mosaic forming the floor, which, as well as the

beautiful border that surrounds them, were found in the Villa Adriana.

425 *Dancing Girl. Relief on the rt. wall, 428 Apotheosis of Hadrian. 427 *Venus stooping in the bath, discovered in the farm of Salona.

On the upper part of the walls, 431, 444 *Reliefs of the Labours of Hercules. 432 Faun in rosso antico (replica at the Capitol).

433 *Venus Anadyomene, a copy of an adaptation of the Venus of Praxiteles. 438 Bathing chair, formed of a single piece of rosso antico. At the window, 440 Theatrical masks. 443 Apollo, from the excavations at Centocelle.

The external balcony, or *Loggia Scoperta*, has a fine view (small gratuity to attendant, who will open the door).

Emerging from the Cabinet of Masks, and turning to the l. through the Hall of Statues (already examined), we reach the

Sala dei Busti, in three divisions.

I.—On the rt., 280 Titus. 277 Nero as Apollo, crowned with laurel. 274 Augustus as *Frater Arvalis*, crowned with wheat-ears.

273 *Young Augustus, found at Ostia by Consul Fagan in 1805. Upper shelf, 288 Didius Julianus, who bought the Empire from the soldiers of the Praetorian Camp.

II.—308 Apollo. 311 *Head of Menelaus, a repetition from the group of Pasquino, discovered in 1772 by Gavin Hamilton in Hadrian's Villa, at Pantanello. On the shelf above, 298 Colossal head of Jupiter Serapis, in basalt.

Near the window, 376 Pallas. 382, 384 Organs of respiration, in marble. 383 Bust in porphyry of the Emp. Philip the Younger.

388 *Roman Husband and Wife—an admirable tomb relief. Opposite, Candelabrum in the form of three women.

III.—Upper shelf, Masks and Fauns.

326 *Colossal statue of Jupiter seated (thunderbolt, modern), on the pedestal a relief of Silenus and a Faun. 329 Colossal head of a captive king, belonging probably to the Arch of Constantine. Below on the l., 338 Hermes. 346 Hercules. 352 Praying Woman; below, front of a sarcophagus sculptured with Prometheus and the Fates. 357 Antinous. 363 Ideal head, resembling in type the Juno Farnese in Naples, and the Juno Ludovisi, which are supposed to be derived from an original by Polyclethus. This head also preserves much of the good Greek manner.

Returning through the Hall of Animals, we enter on the l. the octagonal

X.—**Cortile del Belvedere**, designed by *Bramante*, but altered by *Simonetti* in 1771. This court is surrounded by an open corridor in four divisions with cabinets in the angles. At the entrance are two *Molossian Hounds. The eight large marble masks overlooking the fountain were brought from the Pantheon, having formed part of the *Thermae of Agrippa*; on the walls are reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi. Crossing the court, we pass between (26, 102) two fine columns of white marble, covered with foliage in relief (Hadrian's Villa). On the rt., bath in green basalt; on the l., bath in black granite (Baths of Caracalla). On

the opposite wall, 27, 98 *Trapezophoron*, a foot of a table, in two parts, elegantly sculptured with griffins and satyrs. On the l., 28 Large oval sarcophagus, with reliefs of Fauns and Bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's.

Further on the l. is

CANOVA'S CABINET (8 on Plan, p. 319).—Perseus and two boxers, Creugas and Damoxenus, by *Canova*. These famous but overrated figures were brought here to replace the Apollo Belvedere and Laocoon which Napoleon had taken to Paris. When the Apollo and Laocoon were brought back, the modern statues were nevertheless retained, in opposition to the wishes of *Canova*.

ARCADE.—The sarcophagi and other sculptures here are not above average merit in an artistic sense. 37 Sarcophagus, with reliefs of Bacchus and Ariadne. 98 (fragments of a frieze) Diana and another goddess contending with giants. 49 Sarcophagus with Battle of the Amazons; in the centre Achilles and Penthesilea, figuring as the deceased.

MERCURY CABINET (9).—53 The so-called *BELVEDERE ANTINOUS, found near S. Martino ai Monti, in the ruins of an edifice erected by Hadrian. 'This beautiful statue is an ancient copy of the Hermes by Praxiteles at Olympia, with certain variations in the attitude.'—A. S. M. On the wall, 55 Priests of Isis in procession.

ARCADE.—61 Sarcophagus, with reliefs of the Nereids bearing the arms of Achilles. 62 Fine bath of red Egyptian granite. 69 Sarcophagus, battle of the Amazons. 73 Sarcophagus, bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Fine baths of red Egyptian granite.

LAOCOON CABINET (10).—74 The *LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. M. Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the tolls taken at the Porta San Giovanni. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and, apart from its artistic qualities, this group has become almost classic from the eminence of the authors who have written about it (Goethe, Lessing, Winckelmann, and others). It is described in the following passage from 'Childe Harold':—

Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenom'd chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp.

There is no doubt that the Laocoon is the group described by Pliny in the following passage:—'The Laocoon, which stands in the palace of the Emperor Titus, is a work superior to all others both in painting and statuary. The whole group, the father, the boys, and the admirable

folds of the serpents, were formed out of a single block, in accordance with a decision of the Council (*de Consilii sententia*), by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest merit' (xxxvi. 4), who also, like the group itself, appear to have been a father and two sons. It is not true, however, that the group was cut out of a single block. Three separate pieces can be clearly made out. The rt. arms are restorations. Vasari tells us that Baccio Bandinelli made a rt. arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. Fra Giov. Angelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. The common story, that Michelangelo began the restoration of the figure, and gave up the task in despair, 'because he found he could do nothing worthy of so admirable a piece,' cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli, who was one of Michelangelo's pupils. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the sons were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in Greek marble. It is still a matter of active dispute among the scholars as to what Pliny precisely meant by his saying that the group had been made *de Consilii sententia*. It is argued that the word *Consilium* must here indicate the Council of the Emp. Titus, in which case the group must have been executed in the time of that Emperor, and may, therefore, have been inspired by Virgil's magnificent description of the fate of Laocoon in the 2nd book of the Aeneid. On the other hand, several inscriptions have been found in Italy referring to two of the three sculptors, and the writing of these inscriptions points to the 2nd cent. B.C. Wherefore Pliny's *Consilium* may only mean a public board in Rhodes, at whose instance the group was executed in that island, whence it was subsequently removed to Rome. Apart from this question the Laocoon group, judged on artistic grounds, and especially in comparison with the sculptures from Pergames now in Berlin, may fairly be assigned to about the middle of the 2nd cent. B.C.

Reliefs.—75 Triumph of Bacchus over the Indians; 76 Bacchanalian procession. The statues in the niches are Polyhymnia, and a Nymph with a shell, found near the basilica of Constantine.

ARCADE.—79 Reliefs of Hercules and Telephus, Bacchus and a Satyr. 80 Sarcophagus, with Cupids carrying arms. Upon it, Winged genii opening the tomb for two boys, Caius Clodius Primitivus, aged eleven, and Caius Clodius Apollinaris, aged five. This graceful monument is from the Mattei Collection. Two large baths of red and grey granite from the Villa Adriana. 81 Relief of an Emperor in a sacrificial procession, found in the Pal. Fiano, and probably belonging to the *Ara Pacis*. 88 Relief of Roma accompanying a victorious Emperor from a triumphal arch. 91 Sarcophagus with Tritons and Nereids.

APOLLO CABINET (11).—92 *APOLLO BELVEDERE, found at the end of the 15th cent. near Grotta Ferrata. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Casino Belvedere, so that we may regard it as the point from which the Vatican Museum commenced. The l. hand and rt. forearm are restorations by Montorsoli. It has been

questioned whether the l. hand is here correctly restored as having held a bow, because another copy from the same Greek original, a bronze statuette in the Stroganoff Collection at St. Petersburg, holds out the aegis in his l. hand, apparently to illustrate the Iliad (xv. 239-240), where Zeus lends Apollo his aegis to terrify the Greeks. But as the Belvedere Apollo has a quiver over his shoulder, he must also have had a bow, and the proper place for it was his l. hand. This statue, almost as famous as the Laocoon, has lately suffered some disparagement from the discovery that it is in Carrara marble, and only a Roman copy of a Greek original, and from its having necessarily lost much of the refinement of detail which a Greek sculptor of a good period would have bestowed on it. Still there can be no doubt that the original conception is here faithfully reproduced in its general effect. The attitude is such as to strike the imagination. The pose of the figure, hardly touching the earth, is that of a god intervening in some mundane affair which was dear to him. It is supposed that the occasion may have been the attempt of Brennus and his Gauls to sack Delphi, the favourite seat of the god, in B.C. 379, when the sudden appearance of Apollo as a youth of supernatural beauty, accompanied by an earthquake and a snowstorm, struck panic into the Gauls. What is peculiar in an artistic sense is the attitude and movement of the god. That seems to be unique among the many thousands of ancient statues. But who the Greek artist was who first created this type of Apollo has not yet been ascertained. Some have thought of Scopas, others, more lately, of Leochares, the sculptor of a group of Ganymede carried up to Olympus by the eagle of Jove, of which there is a copy in the Gallery of the Candelabra, No. 237.

Reliefs of a hunt, and female figures with a bull about to be sacrificed. In the niches are statues of Minerva and Venus Victrix.

Turn to the rt. into the

Atrio Rotondo.—7 (l. of the entrance) Cippus of Tiberius Octavius, with relief of a *Diadumeneus*, or youth binding his head. Above it, 6 Relief of Cupid and Psyche before Pluto and Proserpine. In the centre is a handsome basin in *Paeonasetto* marble. The foot may be ancient, but does not belong to the bowl. 4, 5 Fragments of statues, remarkable for the fine arrangement of the drapery.

In the balcony an antique **Anemoscopium* or 12-sided Wind Indicator with names of winds in Greek and Latin. This unique monument was found in 1779, in the garden of the Maronite monks, opposite S. Pietro in Vincoli.

The *view over Rome from this balcony gave the name of Belvedere to this portion of the Palace. There is no point from which the panorama of the Alban hills and Sabine Apennines is seen to greater advantage.

On the l. of the entrance to the Atrio Rotondo is the

Atrio del Meleagro (12).—10 Statue of Meleager, found outside the Porta Portese in a nearly perfect state. Behind it, inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia (B.C. 146); discovered in the Villa Campana on the Lateran. Sepulchral reliefs—20 Aeneas and Dido; 22 Roman galley, or bireme; 24 Colossal head of Trajan.

At the further end of the *Atrio del Maleagro* a door opens on to a small room, whence a view may be obtained of the *Scala di Bramante*, a stair-way up which a horse can walk. Returning through the *Atrio Rotondo* we reach the

Atrio Quadrato (13), formerly the private chapel of the Pope, adorned with sacred arabesques by *Daniele da Volterra*.

In the centre is the famous ***Torso BELVEDERE** (13), by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the rock on which the figure sits; found near the site of the Theatre of Pompey. It represents Hercules seated on a rock over which is spread the lion's skin, probably part of a group. The date of this sculptor is the 1st cent. or end of 2nd cent. B.C., at which period the display of muscle and bone was a chief aim of art. This was the characteristic of what is known as the Pergamene School, which flourished at Pergamos under the Attild kings. The Torso is one of the finest examples of that school, accurate in its anatomy and powerful in expressing the action of the figure. It has been made of a number of separate pieces, which have come apart at the joints where they were fastened together and been lost.

In the niche opposite the window is the Sarcophagus of L. Scipio Barbatus, great-grandfather of Scipio Africanus, and conqueror of the Samnites, who was consul B.C. 298. 'It presents a strange mixture of Ionic volute and dentil with Doric triglyph and gutta; showing how soon the Romans had begun to use Greek architectural forms merely for decorative purposes, without structural meaning.'—B. It bears one of the most ancient Latin inscriptions, expressed in Saturnian verse thus, according to Ritschel:—

Cornelius Lucius—Scipio Barbatus
Gnaivod patre prognatus—fortis vir sapiensque,
Quolus forma virtutis—parisuma fuit
Consol censor aedilis—quei fuit apud vos,
Taurasia Cisauna—Samnio cepit
Subigit omne Loucana—opsidesque abducit.

When the sarcophagus was first opened in 1781, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to his villa near Padua, and placed them in a beautiful little monument. The ring was given by Pius VI. to the French antiquary *Dutens*, from whose possession it found its way to England, and is still preserved in the collection of the Duke of Northumberland at Alnwick Castle (see Middleton's *Engraved Gems*, p. 47, 1891). It is of gold set with a small sard intaglio of a victory. The bust of peperino crowned with laurel, above the sarcophagus, is called without any reason that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb; among which those of Aulla Cornelia, the daughter of Sc. Hispallus; Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B.C. 259); L. Cornelius Scipio Asiaticus, who conquered Antiochus (B.C. 190); and Gneius Corn. Scipio Hispallus, are remarkable examples of early Latin.

Twenty-four steps descend to the

Museo Chiaramonti, founded by Pius VII., whose family name it

bears, and arranged by *Canova*. [A door on the rt. just within the entrance leads to the *Giardino della Pigna* (not open to the public; see p. 331).] The corridor is 155 yds. long by 7 wide, and is divided into thirty compartments, which are numbered on the upper part of the left walls.

XXX.—733. Colossal recumbent statue of Hercules (Hadrian's Villa).

XXIX.—693 Young Hercules, crowned with a wreath; possibly the copy of a work of the School of Scopas or Praxiteles. 698 Bust, supposed to be that of Cicero (Appian Way). 702 Colossal bust of Antoninus Pius (Ostia).

704 Ulysses holding out a cup to Polyphemus, whose figure is lost; arm restored.

XXVIII.—682 Colossal statue of Antoninus Pius. 684 Fragment of a group—Aesculapius and Hygeia. 685 Sarcophagus, with a relief representing the different operations for pressing the oil from the olives, at each side of a dedicatory inscription. 686 The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta; rude sculpture.

XXVII.—642-3 Fragments of reliefs relating to the birth of Erichthonius (Hadrian's Villa). 644 *Relief representing a dance of female figures (Villa Palombara on the Esquiline); interesting as a study of drapery. 651 Boy with a swan (Ostia). 655 Statuette of Narcissus, his face reflected in a pool of water at his feet. 672 Ganymede about to be carried up by the Eagle, a variety of the group by the Greek sculptor Leochares (4th cent. B.C.), of which there is a much better example in the Gallery of the Candelabra, No. 257.

XXVI.—Nothing of interest.

XXV.—598 *Carnados. 600 Augustus. 607 *Head of Neptune, in Pentelic marble (Ostia), presented to Pius VII. by the English consul, Mr. R. Fagan. 621 The Egyptian god *Bes*.

XXIV.—587 Ganymede with the Eagle. 588 Bacchus with a satyr and panther, discovered near Frascati. 589 Mercury; the slimness of the figure indicates the 1st cent. B.C., when the School of Pasiteles flourished in Rome; rt. arm with caduceus restored. 591 Statue of Claudius.

XXIII.—561 *Fine expressive head, commonly called Domitius Ahenobarbus (?). 567 Relief representing the Etruscan daemon Charun (Ostia). 568 Relief of a Mithraic sacrifice (Ostia).

XXII.—543, 545 Two torsos with enriched cuirasses—on one the Wolf with Romulus and Remus, on the other a Mithraic sacrifice by a woman. 547 Isis, a colossal bust. On the cippus below, a poet surrounded by Muses, and an inscription in Greek verse in his praise.

XXI.—507 Head, copied from the Doryphorus of Polycleetus. 510A Cato. 513 *Head of Venus (Baths of Diocletian), Greek work of a good time; but the top of the head, the nose and part of the lips are modern restorations and disfigurements. 512 Marius, very expressive. 536 Bust of a youth, having the sentimental expression of the School of Pasiteles, 1st cent. B.C.

XX.—494 *Sitting statue of Tiberius (Piperno). 493 *Statuette of Diadumenianus, son of the Emp. Macrinus, aged 13.

496 Cupid, bending his bow. It has been supposed that the many figures of this type are derived from the Eros of Praxiteles; but in the present instance at least there is very little left of that great master. 498 Female spinning, and struggling to overcome sleep. 497 Relief from a sarcophagus, representing a corn-mill turned by horses. Above it, 497A Portion of a sarcophagus, representing children playing at *castelletto*, a game with nuts, which yet survives.

XIX.—456 Relief: Genii, as charioteers in the Circus, showing dolphins and eggs on the spina. 464 Mithraic sacrifice.

465 *Fragment of relief; Penelope (?) seated; under the chair a basket; the same despondent attitude as 261 in the Gallery of Statues. This, however, is the work of a later period; the drapery—especially on the breast—retains less of the archaic manner, and has been modified by the influence of the 4th cent. B.C. Probably these two sculptures come from Greek sepulchral monuments, and represent a mourner seated at a tomb. 466 Phoenix on a burning pile.

XVIII.—450 Mercury, the head copied from the Doryphorus of Polyclethus; caduceus restored.

XVII.—422 Demosthenes. 420 Vulcan. 417, 419 Busts of Lucius and Caius, grandsons of Augustus, who died young. 441 Alcibiades (?), a Greek head of very fine style; greater part of the l. ear and top of the nose restored. 442 Female bust—the head a late imitation of the archaic Greek manner, with the usual excess of minuteness in the details.

XVI.—400 Sitting statue of Tiberius, in the toga, with a crown of oak (Veii). 401 Augustus, a colossal head (Veii).

XV.—360 Relief, with draped figures of Graces, found near the Lateran, copied from a work of archaic Greek art. There was at Athens a group of this subject by Socrates, who in his youth had been a sculptor.

372 Greek *Relief (Giustiniani), probably part of an Athenian tomb-stone (stele) representing a horseman in a fine ideal manner which recalls the frieze of the Parthenon at Athens, though in reality it is harder and inferior in style. It was brought from Greece to Venice by the Doge Morosini.

XIV.—355, 357 Two female portrait statues of the Rutilia. One of this family was consul A.U.C. 649 (Tusculum). 356 Captive Phrygian, in *pavonazetto* (Villa Negroni).

XIII.—300 Fragment of shield with reliefs, battle of Greeks and Amazons, apparently copied from the shield of the Athena Parthenos by Phidias, like the more complete copy in the British Museum.

XII.—294 Colossal statue of Hercules, restored by Canova. 295 Torso; the attitude is that of the Hermes by Praxiteles; but the work is hard and much removed from the beauty of that famous original. 297 Apollo reposing (Porto d'Anzio).

XI.—284 *Boy with a bird in his hand and a bird's nest in his apron, very graceful.

285 *Statuette of Apollo, extremely interesting as being an ancient copy from the famous statue of Apollo at Miletus by the Greek sculptor Canachus, who lived in the archaic period, about 500 B.C. In the rt. hand is a fawn; lower part of legs restored. 287 *Sleeping fisher-boy.

X.—244 Colossal mask of a river god, on a round altar with good low reliefs of oak leaves.

IX.—197 Colossal bust of Minerva, with glass eyes (Tor Paterno), much restored. 232 Bust of Scipio Africanus, with head in Nero antico.

VIII.—176 *Niobid, formerly in the Quirinal Gardens (Hadrian's Villa). The great vigour and boldness of the drapery entitles this statue to be ranked as the finest of the existing copies from the group of Apollo and Diana slaying the sons and daughters of Niobe, by Scopas or Praxiteles. A number of ancient statues copied from that famous group are at the Uffizi, and there is one in the Gallery of the Candelabra.

179, 180 Sarcophagus of C. J. Evhodus, and of Metilia Acte his wife, a priestess (Ostia), with relief of the fable of Admetus and Alcestis, whose faces are represented by portraits of Evhodus and his wife. The dying wife extends her hand from the death-bed, bidding farewell to Admetus and his children, a boy and girl. Two women break into lamentations beside the bed. On one side Apollo is leaving the house of the king, on the other side is a group of Hercules giving his hand to Admetus and bringing back to him Alcestis whom he has rescued from Hades, the mouth of which is represented by a cave in which is Cerberus. Alcestis, veiled, follows Hercules. In the background are the three Fates. On the extreme rt. sits Pluto. 181 Diana Triformis.

VII.—130 Relief of poor execution, but interesting for its representation of the Sun and Moon as objects of worship. 135 Julius Caesar (?) veiled as Pontifex Maximus. 166 Archaic Head of a youth.

VI.—120 A vestal (Hadrian's Villa), left hand restored. 122 Diana, both arms and legs from above the knees restored. 124 Statue of Augustus on a cippus of Munatius Bassus, who had held office among the Roman citizens of the Colonia Victrix at Camalodunum (Colchester).

V.—78 Small head; Greek workmanship. 79 Fragment, hand of a colossal figure seizing the head of a figure which has been on a smaller scale; Greek.

IV.—Nothing of interest.

III.—28 Head of Amazon of the type of Polyclethus. 49 M. Agrippa.

II.—14 Euterpe (Quirinal); the drapery is slightly archaic in manner, and out of keeping with the head. 18 Statue of Apollo.

I.—2 Apollo seated, part of a relief (Colosseum). 5 Fragment of a draped female figure (Ostia). 10 Fragment of relief in the archaistic manner of the 1st cent. B.C. when a taste for archaic Greek work of the 6th cent. B.C. led to its imitation, but with much excess of detail, as here in the folds of the drapery of Minerva. 6, 13 Autumn and Winter, recumbent figures upon Sarcophagi, bearing reliefs of family groups.

The Braccio Nuovo was added to the Museo Chiaramonti by Pius VII. in 1817, from the designs of *Raphael Stern*. It is 77 yds. in length, and well lighted from the roof, which is supported by columns of cipollino and grey granite, with Corinthian capitals (Via Flaminia). The reliefs on the frieze are imitated by *Laboureur* from the Columns of Trajan and Marcus Aurelius, and from various triumphal arches. On the rt.

5 **Canephora*, or *Caryatid*, the head and fore-arms restored by Thorvaldsen, said to have been brought from Athens to Venice by Doge Morosini in the 17th cent.; but more probably one of the *Caryatides*, with which, according to Pliny, Diogenes of Athens decorated the Pantheon. The type of figure and style of the sculpture are both derived from the famous *Caryatides* of the Erechtheum at Athens.

9 Colossal head of a Dacian (Forum of Trajan).

11 Silenus nursing the infant Bacchus (Pal. Ruspoli). The black and white mosaic pavement represents Ulysses passing the Sirens; he is tied to the mast; above the ship is a Siren; in front is the sea-monster Scylla (Torre Marancia).

14 **AUGUSTUS*, discovered in 1863, among the ruins of the Villa of the Empress Livia (p. 392). Pentelic marble; the head, which is separate from the trunk, is evidently one of the best likenesses of the great Roman Emperor in the prime of life. The cuirass is elaborately sculptured. The central group of a Barbarian presenting a Roman standard to a military chief appears intended to represent the restoration of the ensigns captured by the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the lieutenant of Augustus, by Phrates (A.U.C. 745); remains of ancient colour in the dress of the barbarian. On each side are seated figures, emblematical of barbarian provinces, probably of Gallia and Dacia. 17 Young Physician, as Aesculapius—supposed to be Antonius Musa, who cured Augustus of a fever. 18 Colossal bust of Claudius (Piperno). 20 Statue in a toga; head restored as Nerva.

23 **Pudicitia*—head and rt. hand modern (V. Mattei). 24 Bust of Bacchus, nose restored; Graeco-Roman period, but derived from a Greek original of a large fine style. 26 Titus, found in the garden adjoining the Baptistry of the Lateran, in 1828, with those of his daughter Julia (56 and 111).

Under the central dome is a large Vase of black basalt (Quirinal). At the corners, 27, 40, 93 Colossal masks of Medusa (Temple of Venus and Rome); a fourth (110) is of plaster and modern. In the recess on the rt. two columns of white alabaster (Torre Marancia) and two of Giallo antico (Cecilia Metella).

32, 33 Seated Fauns (Quintilioli, near Tivoli). 38s Small statue of Ganymede (Ostia); on the tree stump is engraved the name of the artist *Phaedimus*. 38A Faun playing the flute.

Continuing along the hall, 44 Wounded Amazon: both arms and part of the legs restored; a moderate copy from one of the ancient statues of this class by Polyclethus or Cresilas. 48 Bust of Trajan. 53 **Tragic Poet* (marked Euripide) holding a mask (Giustiniani). 56 Julia, daughter of Titus (see 26).

62 **DEMOSTHENES*, deservedly celebrated. The scroll which he holds, the hands, and the forearms are modern restorations (Villa Mondragone, near Frascati).

67 **ATHLETE*, found in the Vicolo delle Palme in the Trastevere in 1849; the only restoration is a small fragment of the nose and some fingers of the rt. hand: a copy of a celebrated bronze figure by Lysippus (B.C. 325), known as the *Apoxyomenos* (scraper), which is said by Pliny to have been transported by Tiberius from the Baths of Agrippa to his own Palace, but from the clamour of the people restored to its original situation. The figure is in the act of using the strigil with his l. hand. Consistently with the system or canon of proportions employed by Lysippus for figures of athletes, this statue has a small head, short body and long legs. But it is likely that the bones and muscles had been more pronounced in the original bronze than in this marble copy. Otherwise the statue reproduces very finely the lithe supple figure of an athletic Greek youth. The die, in the rt. hand, is an addition by the sculptor Tenerani, who restored the fingers.

71 *Amazon in the attitude of the wounded Amazon of Polyclethus; the arms are modern. The head and drapery retain much of the manner of an original work. 72 Bust of Ptolemy, son of Juba king of Mauritania. 77 Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia (Tusculum). 80 Statue restored by adding a head of Plotina, wife of Trajan (?). 81 Bust of Hadrian. 86 *Fortuna*, with rudder and cornucopia (Ostia). 87 Sallust (?) on a bust of oriental alabaster; good work. We now enter the hemicycle on the rt., which has two columns of rare black granite. 94 *Female statue. 97A and 106 Busts of the Triumviri, Mark Antony, and M. Aemilius Lepidus, discovered in a grotto at Torre di Sapienza (pp. 451, 469).

In the niches, 97, 99, 101, 103, 105 Athletes; the third was found with the Faun (No. 41) near the Lacus Cereii, where the villa of Lucullus is generally supposed to have been situated; the others in the villa of Quintilius at Tivoli. 101 is of the attitude and type of the Doryphorus of Polyclethus. Above it, bust of Pius VII., by *Canova*. The mosaic pavement represents Diana of Ephesus, with arabesques and figures of birds and plants around (Poggio Mirteto).

109 Colossal group of the Nile, found near S. M. Sopra Minerva, on the site of a Temple of Isis, about 1515. The 16 boys represent the 16 cubits of the annual rise of the Nile as recorded by Philostratus (Imag. 5). Around the base are symbolical representations of the rivers, the Nile boats, ibis, stork, ichneumon, ox, lotus, and combats between pigmies, hippopotami, and crocodiles.

111 Statue of Julia, daughter of Titus (see 26). 112 *Bust of Juno. 114 *Minerva, in Parian marble (Giustiniani). The rt. forearm and l. fingers are modern. 117 *Claudius in a toga. 118 Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 120 *Ancient copy of the Faun of Praxiteles. 121 Bust of Commodus (Ostia). 123 Heroic statue of Lucius Verus, both arms restored. 124 *Bust of the Emp. Philip the Elder. 126 Copy of the Doryphorus by Polyclethus. 129 Statue of Domitian. 132* Mercury, restored by *Canova*. The head, which does not belong to the statue, was found in the Colosseum in 1803.

At the S. extremity of the Museo Chiaramonti is the Gallery of Inscriptions, a corridor, 280 yards in length, containing more than 5000 ancient sepulchral inscriptions and monuments. It is not open to the public. On the rt., beginning from the S., are the Greek and Latin

Pagan inscriptions: those on the l., with the exception of a few near the entrance, are early Christian, found chiefly in the catacombs. Errors of orthography and grammar are glaring; but the inscriptions are frequently very touching. Among the symbols represented are the monogram of Christ, formed by the Greek letters X and P; the fish (*ixōs*), composed of the initial letters of the common Greek epigraph, 'Jesus Christ, Son of God, our Saviour'; the Vine; the Dove with the olive-branch; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the Palm; and the Sheep. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs. In the first compartment is an altar to *Semo Sancus*, found on the Island of S. Bartolommeo in July, 1574.

21 Sarcophagus with Circus races. 47 Sarcophagus of Marcius, 6 years old, with three portraits and metrical inscription. 80 Sepulchral relief of a husband and wife, with their child. 111 Well-mouth, with representation of the *Meta Sudans*, and lions devouring horses. 147 Monument of two cutlers, with implements of their trade. 162 Sarcophagus, with a husband and wife taking leave. 204 Fragment of a fine colossal Claudius (head in the *Braccio Nuovo*).

The *Giardino della Pigna* (no longer open to the public) is oblong in form, and lies due N. and S. It was laid out by Nicholas V., and enlarged by Julius II. from the designs of *Bramante*. At the N. end is a large niche, containing two bronze peacocks and a colossal *pigna* or pine cone, 11 ft. high. These ornaments, which probably belonged to Agrippa's artificial lake in the *Campus Martius*, were placed by Pope Symmachus upon his fountain in front of the Vatican Basilica. The name of the artist, *Publius Cincius Calvus*, is engraved twice round the lower edge of the cone. Behind it is the pedestal of the *Column of Antoninus Pius (p. 10), with a Latin inscription, found on Monte Citorio in 1709, and removed to this spot after the shaft, discovered at the same time, had been damaged by the accidental burning of the scaffolding on which it lay. It is 11 ft. high, and is ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and the genius of the *Campus Martius* holding an obelisk. Upon the bottom of the granite shaft existed an inscription in Greek, a cast of which may be seen in the *Galleria Lapidaria*, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign. In the centre of the garden is a large Column of *affricano verde*, found at the *Marmorata*, and erected here in 1886 to commemorate the Council of 1870. On the summit is a bronze Statue of St. Peter. Round the Garden are several Statues and reliefs, including a fine colossal head in white marble.

The visitor must now return to his starting point, the *Sala a Croce Greca*, from which he enters the

Egyptian Museum (Admission, p. [34]), founded by Pius VII. (1800-23) and Gregory XVI. (1831-46).

I.—Two fine mummy-cases in basalt (rt. coffee-coloured, l. green), and two in painted sycamore.

II.—(Straight on) Colossal statues of Egyptian divinities, chiefly the lion-headed goddess Bubastes or Pasht.

The two *lions in black granite formerly stood at the Fontana di Termini, to which they had been removed from the portico of the Pantheon. The large female *Statue between them is supposed to represent the mother of Rhameses II. or Sesostris. 10, 12, 14 *Statues of Ptolemy Philadelphus and his wife Arsinoë, in red granite (Gardens of Sallust).

III.—Roman imitations of Egyptian statues, for the most part from the Villa Adriana. 36 *Colossal statue of Antinous, in white marble. 27 Recumbent figure of the Nile in grey marble.

IV.—Smaller Egyptian divinities, and a collection of Canopi † and vases in oriental alabaster.

V.—Semicircular corridor, formed by the hemicycle of the Giardino della Pigna. Mummies, mummy cases, and statues of the larger Egyptian divinities in granite and basalt from Karnak.

VI.—Bronze divinities, scarabaei, and necklaces.

VII.—Smaller Egyptian bronzes, including a *situla*, or bucket for holy water, used in the worship of Isis. Mummies of cats.

VIII.—Incised stones, tiny vases, and small figures, in stone and earthenware, of Egyptian divinities.

IX.—Papyri in frames.

X.—Cuphic and Arabic inscriptions. Model of the great Pyramid. Small replica of the Nile group (see above). Steles. Cast of the Rosetta inscription in three languages, by means of which Champollion and Young were enabled to decipher the hieroglyphs on the Obelisks.

Immediately above, at the top of the *Scala Nobile*, is the

ETRUSCAN MUSEUM (*Museo Etrusco Gregoriano*), founded in 1836 by Gregory XVI. The First and Second rooms contain terra-cottas and urns, mostly of a late period.

III.—In the corners, 105, 108, 111, 115, 118, Urns containing ashes of the dead, found in 1817 in the necropolis of Alba Longa (now *Pascolare di Castel Gandolfo*), under three strata of volcanic eruptions, by peasants cutting trenches for vineyards. They are in the form of the primitive hut (*tugurium*) of the Latin people. Monument in the form of a round temple, inscribed with the name of *Tanaquil Masnia, Suthi: Thanchilus: Masnial*. 110 Slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian.

IV.—**Terra-cottas**. In the centre, Statue of Mercury (Tivoli), fairly attractive; Roman workmanship. 215 Urn found at Toscanella in 1834, on the cover of which is a recumbent figure of a youth, probably Adonis, with a wound in his l. thigh and a dog. 211, 234, 264, 266 Fragments of three female statues found in excavating the tunnel of Monte Catillo near Tivoli. On the walls, Three reliefs, with labours of Hercules, of the Roman period, and made from moulds. 154-157 (On the left) Piece of a cornice with bold floral design, and two heads

† These "Canopic jars"—so-called from the god Kanopos, worshipped in the town of that name—were used for containing such interior parts of the human body as could not be embalmed.

(Bacchus and Ariadne); Roman period. In contrast (in the corners above) 170 and 194, two archaic antefixal ornaments from the cornice of some Etruscan building, probably a temple of the 6th cent. B.C. 170 is the head of a Satyr, 194 (in the opposite corner) a female head. Both have been richly coloured, and are surrounded by bold floral patterns. Below the frieze, Rape of the Daughters of Leucippus. 223 Perseus with the colossal head of Medusa. On the ground is a fragment consisting of the forepart of a winged horse or Pegasus, which also has belonged probably to an archaic temple, forming part of one of the angles of the pediment; richly coloured. 265 Stucco relief, Venus and Adonis.

V.—VIII.—Greek and Etruscan vases. The vast majority of the painted vases in this and the following rooms are the work of Greek potters, and were imported from Greece by the ancient Etruscans, by whom they appear to have been prized as household ornaments. When the owner died they served for display at his funeral ceremonies, and finally were made to decorate the interior of his tomb. The principal museums of Europe contain great numbers of these vases, obtained from tombs, and indicating an extraordinary passion for them among the Etruscans. Very many display the most exquisite skill of drawing, and belong to the finest period of Greek art (460–400 B.C.). These are characterised by red figures (*i.e.* figures showing in the natural red colour of the clay of the vase) surrounded with a black varnish. Others are of an older epoch, more stiff and constrained in the drawing (550–460 B.C.). These are recognised by having the figures painted in black on the red clay of the vase, with occasionally accessory colours in white and purple, and are generally heavier in shape. When the vases of this class were being imported (B.C. 550–460), the Etruscan potters—accustomed to work successfully in terra-cotta, but not in painting and firing vases—occasionally attempted to imitate the Greek ware, but often very disastrously. Still older are the vases decorated chiefly with bands of animals, and generally known as Corinthian. With them begins the series in the V. Room. After the finest period, that of the red-figure vases with pure and refined drawing (B.C. 460–400), followed a time of decadence, when vases of large size and floral decoration were produced. These appear to have been made chiefly by Greek potters resident in Southern Italy, as in Apulia, whence they are often called Apulian vases. The art seems to have ceased about the middle of the 3rd cent. B.C. These various stages of Greek ceramics are well represented in this collection. Among the vases of the finest period several are of very great beauty, particularly the shallow circular vases called *kylikes*. The arrangement of Rooms is generally chronological, beginning with

V.—In the centre a large cauldron-shaped vase (*lebes*) on a stand; in the uppermost band of figures is the hunt of the Calydonian Boar; the lower bands have figures of animals in Corinthian style. 4 Etruscan imitation, fairly good. 6 Oenochoré of the later Corinthian style, with names inscribed in the Corinthian alphabet (*e.g.* HBQTOP = Hector). 10A Amphora of the peculiar shape and style of the potter Nicosthenes, whose name it bears. 19 Crater with marriage procession.

VI.—Black figure vases (*amphorae and hydriae*), 6th cent. B.C.

78 In the centre a large *Amphora by the painter *Ezekias*, one of the finest examples of his style, signed with his name. On the obverse, Achilles and Ajax playing at dice; the one has thrown four (TEΣΑΡΑ) the other three (ΤΡΙΑ); the names are inscribed, as also the name of a favourite, Onetorides (καλος). Reverse, Pollux, Leda, Castor, Tyndareus, and a boy carrying a stool on his head. 43 Amphora: Eos (Aurora) looking down at the body of her son Memnon, who has been slain by Achilles. 51 Coarse Etruscan imitation. 70 Scenes in the olive oil trade, with Greek inscriptions; obverse, one of the figures says, 'Oh, father Zeus, would that I might be rich'; on the reverse he is answered, 'The vase is already full to overflowing.' 71–75 Prize amphora from the Panathenaic games at Athens: obverse, Athena; reverse, athletic contest.

VII.—(Hemicycle) Red figure vases (*chiefly of the best period*). 81 Amphora: Poseidon striking down one of the giants with the island of Nisyros, which he has raised in his hand as if it were a stone.

84 *Amphora with figure of Achilles, drawn in a large simple manner. 92 Amphora, similar in style with Apollo and Heracles contending for the tripod at Delphi. 97 Hydria, Apollo crossing the sea on a winged tripod; interesting in respect of the subject as well as of the drawing and composition.

103 *Crater with polychrome figures on a white ground, from Vulci; Hermes bringing the infant Dionysos to Silenos, who sits on a rock; reverse, a girl seated playing on a lyre between two companions who stand; one of the most beautiful Greek vases in existence. The refinement of the drawing and the delicacy of the colouring combine admirably with the tenderness of sentiment expressed in the subject. 121 Apulian crater with Zeus accompanied by Hermes paying a visit to Alcmene, who shows herself at a window; humorous in style. 134 *Hector parting from Hecuba and Priam.

VIII.—Red figure tazze (*kylikes*) of the best period (1st half of 5th cent. B.C.). 157 Banquet scene. 164 Groups of armed and draped figures, in very good style.

Large glass case containing ware of all periods; in the centre is a *fine kylix representing Jason (ΙΑΞΩΝ) vomited up by the dragon which guarded the golden fleece, much in the manner in which Jonah is vomited up by the whale on Christian sarcophagi. Athena stands looking on. There appears to be no literary version of this incident. Above on the rt. is a black figure amphora by Nicosthenes of the shape and drawing usual with him; on the l., a *fine red figure vase with Menelaos pursuing Helene, Aphrodite intervening.

225 *Kylix: banquet scenes; in the interior a man who has taken too much has become sick and lies on a couch, while a young woman holds his head. The subject and the strong forcible drawing suggest the work of *Euphronios*, the greatest of the Greek vase painters.

227 *Kylix representing the myth of Hermes as an infant stealing the cattle of Apollo. The moment chosen is when Apollo has recovered his cattle, and recognises the infant Hermes in a cradle which is shaped like a shoe. The style is that of the well-known vase painter Brygos. 228 Etruscan imitation of a Greek black figure vase; Heracles striking down the giant Alkyoneus.

275 Small *kylix with white ground and design in black in the

interior—in the archaic manner of the 6th cent. B.C. On the l., Atlas bearing up the heavens; on the rt. Prometheus bound to a pillar, while the vulture approaches to gnaw his liver, from which blood flows. Vases of this peculiar fabric are generally known as Cyrene vases, from the circumstance that the most important specimen of the class, now in the Bibliothèque Nationale in Paris, represents Arcesilaos, king of Cyrene, receiving tribute of the silphium plant, a rich source of his revenue.

IX.—**Bronzes.** On the end walls are six circular shields in bronze (Regolini-Galassi); over the entrance door another shield (Bomarzo). 150 Tripod supporting a cauldron, decorated with dragons' and lions' heads.

155 *Bronze bier, found at Cervetri (Caere), in the sepulchre excavated in 1826, and known as the Regolini Galassi tomb (Rte. 58). On the wall behind, 83 Curious bronze visor. 69 A long curved Etruscan trumpet.

Numerous beautiful candelabra, helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour. 57 Bronze tray, supposed to have served as an incense-burner. 204 War chariot of Roman times (Villa dei Quintilii). 187, 196 Mirrors, with engraved figures and Etruscan inscriptions. 207 Cylindrical Cista.

In a case at the last window is the foot of a vase in black ware, round which is incised an alphabet arranged in single letters and in syllables, found in one of the tombs of Caere; it has 25 letters, written from left to right, and is one of the most ancient examples of the Greek alphabet. 390 Brazier from Vulci, with tongs and shovel. 329 In front of the central window, Boy wearing a bulla, having an Etruscan inscription on the left arm (Tarquinii).

327 *Oval Cista (Vulci), with handles formed of female figures riding on swans, and decorated with reliefs representing a combat of Greeks and Amazons, in the style of the 3rd cent. B.C. It contained articles of toilette, hair-pins, rouge, two bone combs, and a mirror, now in the lower part of the central case. By the door, 283 Bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand. 313 Bronze statue of a warrior, known as the Mars of Todi, found at Todi in 1835; the helmet is a restoration; on one of the flaps of the cuirass is an Etruscan inscription.

In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; in the lower part is a good marble relief with a youth on horseback.

The ***Jewellery** is contained in a stand in the centre of the room. In the upper part are three silver-gilt paterae with Phoenician designs incised and slightly beaten up, resembling the paterae from Palestrina in the Kircherian Museum, and like them imported at a time when there existed commercial intercourse between the Etruscans and the Carthaginians, probably in the 7th cent. B.C. Below is a silver bowl with similar designs. To the l., Gold pectoral covered with a multitude of small figures of winged lions and winged female figures, beaten up into slight relief. Gold fibulae or pins and necklaces. Heavy gold necklaces in the form of spindles and whorls alternating and decorated with incised zigzag lines. Necklace with amber pendant in form of a scarab.

Silver vases. Braeate gold. Ornaments of gold and amber. Rich group of gold ornaments, including two large armlets with bands of female figures in relief and decorated with granular work. Gold veil from the tomb of a priest (Cervetri). Curious object consisting of an upper nearly semi-circular plate with figures of lions in low relief in the centre, then two horizontal cylinders covered with patterns formed of separate grains of gold and soldered on to ground work, and lastly, a nearly oval plate with rows of birds and granular patterns. This form of goldsmith's work appears to have been largely practised by the early Etruscans of the 7th cent. B.C. It is excessively laborious, with comparatively small artistic results, and is very rare among Greek remains.

X.—Passage containing Roman water-pipes in lead, dug up near the aqueduct of Trajan, close to the Porta Aurelia. On the l. wall, Fragments of a cista, with an inscription, from Vulci.

XI.—Large lofty hall with facsimile copies of the paintings on the walls of the principal tombs of Tarquinii, and the Painted Tomb of Vulci. As the Vulci tomb is now destroyed, and as the paintings at Tarquinii necessarily suffer from damp and exposure to the atmosphere, these copies are now of great value. Three large tombs—on the rt. in *nenfa* (Corneto); central in *sandstone*, partly painted; on the l., in *tufa*—both these from Vulci. Red and brown fluted jars for oil and wine from Veii and Caere. Latin inscriptions of A.D. 305 found at Vulci, and bearing the name of that place. Returning through the Hall of the Bronzes,

XII.—In the centre of the room is a case containing bronze vases, on the top of which is one in the form of two cones joined by their summits (Regolini-Galassi). In a recess is a facsimile of an unpainted tomb; it is entered by a low doorway, guarded by lions, from Vulci. The tomb has three couches, on which the bodies were placed, while on the walls are vases, and other objects of domestic use.

LIBRARY OF THE VATICAN.—This great Library may be considered as the creation of Nicholas V. (1447), who transferred to his new Palace the MSS. which had been collected in the Lateran. At his death their number is said to have been 9000, but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of *Fontana*, a new apartment having become necessary to receive the collections made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect MSS. At the close of the 16th cent., the munificence of the Popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the treasures of the Benedictine monastery of *Bobbio*, composed chiefly of Palimpsests. The library then contained 10,660 MSS. (8500 Latin, 2160 Greek). The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS. (1956 Latin, 432 Greek). In 1658

the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection contributed 1711 Greek and Latin MSS. In 1690 was added the Bibliotheca Alexandrina of Christina, queen of Sweden: it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Würzburg, and Bremen, and amounted to 2291 MSS. (2101 Latin, 190 Greek). Clement XI. in the beginning of the 18th cent. presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS. (3391 Latin, 474 Greek). About the same time it was augmented by 266 MSS. from the library of the Marchese Capponi. In 1902 Leo XIII. added the Barberini library, purchased at a cost of £20,000.

Permission to use the Library for purposes of study can only be obtained with the assistance of Ambassador or Consul. It is open from 9 to 1 from Oct. 1st till Easter Day, and from 8 to 12 from Easter till June 29th. On Thurs. and on numerous feast-days it is closed to students.

The Readers' entrance is through a door near the upper end of the Gallery of Inscriptions. It opens into an ante-room, surrounded with intarsia panels by *Fra Giovanni da Verona*, and communicating immediately with the *Sala Grande* (see below). On the walls of this and several succeeding rooms are portraits of Cardinal librarians—in the centre on the rt. Card. Mai (1854). On the ceiling, figures by *Marco da Faenza*, landscapes by *Paul Bril*.

From the Ante-room we reach the **Reading Room**, in which are some fine papyrus scrolls relating to the funeral rights of the Egyptians. On the l., between the first two windows, two casts of columns with Greek inscriptions, found in the Triopium of Herodes Atticus on the Appian Way (originals at Naples). Opposite, Card. Giustiniani, by *Domenichino*; near the further end, Card. Mezzofanti. On the walls, triptych of the Annunciation, with SS. John Bapt. and Raphael, and several single figures or groups of Saints, all on gold ground.

A staircase descends to the BIBLIOTECA DI CONSULTAZIONE, comprising books which serve for the study of MSS., historical and philological. These works are arranged in order of countries, and every facility for ready reference is thus supplied. At one end of the principal alley is a sitting marble Statue of St. Thomas Aquinas, by *Aureli*. The Biblioteca Zelada, Biblioteca Palatina, and other acquisitions or bequests, occupy separate sets of shelves.

The entrance for non-readers is by a glass door opposite the entrance to the Sculpture Galleries. Visitors are admitted in groups, and conducted by the custodi, who describe, in Italian and French, what they consider to be of interest—chiefly some inferior modern frescoes, and the Jubilee gifts presented to Leo XIII. in 1887 (gratuity, 50 c.).

The glass door opens into a **Gallery** 340 yds. long, running under the entire length of the Galleria dei Candelabri, Tapestries, and Gallery of Maps. It is lined with presses containing MSS. On the walls are indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. The Gallery is separated into compartments, some of which are flanked by columns of ancient marble and red porphyry. There are no visible bookshelves; and, as the presses

for MSS. are all closed, the Gallery resembles a scantily furnished Museum, rather than a Library.

The first compartment is dignified by the name of **Museo Profano**, in contra-distinction to the *Museo Cristiano* at the further end of the Gallery. On the rt. wall, two mosaics from the Villa Adriana—Garland of fruit and flowers, and Landscape with animals. To the rt. of the door, bronze *Head of Augustus; opposite, Marcus Aurelius; below the latter, ivory Backgammon board. To the l., Vitellius; opposite, by the door, Nero; below it, *Venus—all heads in bronze.

The cabinets, seldom opened, contain a very valuable collection of small Greek and Roman bronzes, ivories, glass, lamps, vases, personal ornaments, and mosaics. The carvings in ivory, affixed to the shutters, were mostly found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th cent. Among them is a remarkable triumphal car drawn by four horses, a close resemblance to the large relief of Marcus Aurelius on the stairs of the Pal. dei Conservatori.

Modern cameos in pietra dura by *Girometti*, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Fable of Perseus, and the wars of the Trojans, by *Cellini*. Several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

Further on, in niches, are two curious statues of the god Mithras, as venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and keys in each hand. Opposite are two porphyry columns sculptured with twin figures, probably brought from the East.

Further on, four handsome columns of porphyry, and two of *Occhio di Pavone* (peacock's eye). At intervals down the Gallery are some of the costly Jubilee gifts presented to Leo XIII. in 1887. Half-way down the Gallery on the l. opens the

Great Hall, 77 yds. long, supported by six pillars, and decorated with frescoes by *Scipione Gaetani* and other artists. In the Vestibule is a large tazza of Swedish granite, between two bronze statues, presented by the people of Auvergne and the Diocese of Reims. On the l. is the *Archivio Segreto*, where are preserved the most interesting manuscript historical documents connected with the government and diplomatic correspondence of the Popes. The door leading into it is a fine specimen of *intarsia*, with views of four monuments erected during the reign of Pius IX.—the Viaduct of Laricia, the Basilica of St. Paul, the tabernacle of the latter church, and the baldachino of the Lateran. The frescoes in the Great Hall represent on the rt. the foundation of celebrated Libraries, on the l. early Councils; on the vault are some interesting views of Rome, showing several buildings now destroyed. Attached to the pilasters and walls are 46 painted cabinets containing the MSS.; upon them are Etruscan vases.

Two candelabra of Sèvres china, presented to Pius VII. by Napoleon. Two fine tables of granite, supported by bronze figures; upon the first are two handsome vases of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860. Between them a large block of malachite given by Prince Demidoff. Basin in Aberdeen granite, a gift from the Duke of

Northumberland to Card. Antonelli, and by him presented to the library. Vase given to Leo XII. by Charles X. Vase in Sévres porcelain, covered with Christian emblems in an early style, presented by Napoleon III. to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as a font. Vase of Berlin porcelain, presented in 1869 by the King of Prussia. Square tazza of malachite from the Emp. of Russia. Vase of Oriental alabaster made in Rome from a block presented by the Pasha of Egypt. Other vases were presented by Charles X., President Grévy, Pres. Carnot, and Marshal MacMahon—who also gave the four curious tablets of Labrador stone, metallic in hue. The two vases of red Russian quartz were the gift of the Emp. Alexander. The door, flanked with two columns of Oriental alabaster, leads into the ante-room of the Library (see above).

Principal MSS.:—*Codex Vaticanus* or early 4th cent. Bible, in Greek, containing the oldest of the Septuagint versions of the Scriptures, and the first Greek one of the New Testament. It is supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople.† *Virgil* (4th or 5th cent.), with 50 miniatures, including a portrait, well known by the engravings of Santo Bartoli. *Terence* (9th cent.) with miniatures. These two belonged to Card. Bembo, and passed with his other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. *Terence* (4th or 5th cent.), the oldest known. *Fragments of Virgil* (12th cent.). *Cicero de Republica*, the celebrated palimpsest discovered by Card. Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. *Palimpsest of Livy*, lib. 91, from the library of Christina queen of Sweden. *Plutarch* from the same collection, with notes by Grotius. *Seneca* (14th cent.), with commentaries by the English Dominican Triveth, from the library of the dukes of Urbino. *Pliny*, with interesting figures of animals. *Menologia Graeca*, or Greek calendar (10th cent.), ordered by the Emp. Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. *Homilies of St. Gregory Nazianzenus* (1063), and the *Four Gospels* (1123), both Byzantine MSS. of great interest; the latter is from the Urbino library. Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. *Commentaries on the New Testament*, with miniatures of the 14th cent. by Niccolò da Bologna. *Breviary of Matthias Corvinus* (1492), beautifully written and illuminated by *Attavanti*. *Parchment Scroll of a Greek MS.* (7th cent.), 32 ft. long, with miniatures of the History of Joshua. *Officium Mortis*, with beautiful miniatures. *Codex Mexicanus*, a calendar of immense length. Ritual of Card. Ottobuoni. Dedication copy of the *Assertio Septem Sacramentorum adversus Martinum Lutherum*, by Henry VIII., printed

† Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card., Rome, 1857, Spithöver; and Novum Testamentum, Romae, 1859, Spithöver.

on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, 'Finis. Henry Rex.'

Anglorum rex Henricus, Leo Decime, mittit.
Hoc opus et fidel teste et amicitie.

Two Letters from Henry VIII. to Anne Boleyn, in French and English. *Dante*, with miniatures by Giulio Clovio. *Dante del Boccaccio*, in the very beautiful writing of the author of the Decameron, signed *Johannes de Certaldo*, with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. Autographs of *Tasso*, containing a sketch of the first three cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays and Dialogues*. Autographs of *Petrarch*, including the *Rime*. The Latin poem of Donizo, in honour of the Countess Matilda, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the Emp. Henry IV. and his absolution by Gregory VII. Life of Duke Federigo da Montefeltro, by *Muzio*, and of Francesco Maria I. della Rovere, by *Leoni*, the latter with five beautiful miniatures by Giulio Clovio. Autograph copy of the *Annals of Card. Baronius*, in 12 volumes. *Treatise of the Emp. Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melancthon* (1556). The most interesting of these MSS. are exhibited in handsome inlaid cabinets, which will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

Returning through the Great Hall, we now explore the second half of the long Gallery, which also contains presses filled with MSS. In the first section is a view of SS. Apostoli; in the second an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a colonnade; opposite, the raising of the Vatican obelisk, by Fontana. Here also are arranged a succession of Jubilee presents to Leo XIII., in 1897. In the third section are the oriental MSS. By the door, two sitting portrait statues of Greek orators. The three following sections (8, 9 and 10 on plan, p. 299) form the

Museo Cristiano.—Room I. Lamps, glass vessels, gems, personal ornaments, and domestic utensils of the early Christians, chiefly from the Catacombs; instruments of torture employed against the early sufferers for the faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain found alongside the body of a Christian martyr in his tomb. Ancient glass, chiefly used in the funeral banquets, from the catacombs. Amber vessels with reliefs and Christian symbols; carvings in ivory; Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th cent.; fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. These objects are mostly in closed cases, but specimens of them are exposed under glass.

II. STANZA DEI PAPIRI, containing on the walls a series of diplomas and charters from the 5th to the 8th cent., the oldest being of A.D. 469; on the ceiling are frescoes by *Mengo*.

III. Byzantine and mediaeval Italian *paintings to the end of the

15th cent., and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. Fine crucifix in rock crystal, with three medallions, engraved in *intaglio*, the latter with the Kiss of Judas, Christ bearing His cross, and the Entombment. They were executed by a modern artist, *Valerio de' Belli* of Vicenza, and added to the Library by Pius IX. The round tables are made of fragments of marble discovered in the Catacombs of Calixtus, SS. Nereus and Achilleus, and on the Palatine.

Opening on the rt. are two rooms (11 on plan, p. 299). On the ceiling of the first is Samson slaying the lion and Philistines, and carrying off the Gates of Gaza, by *Guido Reni*.

On the rt. wall are the celebrated **Nozze Aldobrandini*, found near the arch of Gallienus, in 1606. For many years this painting was in the Villa Aldobrandini, and until the discoveries at Herculaneum and Pompeii was considered the most precious specimen of ancient wall decoration in existence. Celebrated painters made it the object of their study, and a copy by *Poussin* is now in the Doria gallery. Although injured by restoration, it was purchased of Card. Aldobrandini by Pius VII. in 1816 for 10,000 scudi. It represents the Marriage of Peleus and Thetis. The bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture the mother of the bride, and two attendants, are preparing the bride's bath. Between them and the couch is a partly draped female leaning on an altar, and pouring liquid into a shell. On the rt. of the picture are three figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp.

Opposite, Race of Tigers, Antelopes, and the Egyptian oryx, the latter bearing feathers on the head, like the modern horses of Naples and Rome.

Figures of Soylla, Phaedra, Pasiphae, Canace, and Myrrha, discovered on the walls of a villa near Torre Marancia on the Via Ardestina.

Eight subjects from the Odyssey, found in the ruins of a Roman house on the Esquiline (1853).

*Procession of Boys from Ostia—the one dragging a boat, the other bearing grapes and torches, before a statue of Diana. Paintings from Ostia—the unloading of corn from a vessel, the porters having their names beneath, and the master designated as *Magister Farnaces*. On the floor is an ancient mosaic, from a Roman villa near the Porta San Lorenzo. Gold vase, presented to the Pope in 1856 by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. Behind it, Model of the Strassburg clock. It stands upon a small round table of marble scraps, found among ruins at Hippo. Opening to the rt. is a smaller Room containing a Collection of Majolica and Tile Stamps, formerly in the Papal Villa at Castel Gandolfo.

Returning to the Library, in the farthest room, formerly the

CHAPEL OF PIUS V., are frescoes of St. Peter Martyr by *Vasari*; a full-length portrait of Pius IX., painted on glass by *Schmitz* at Aix-la-Chapelle; an ebony Prie-Dieu sculptured by *Blottière* of Tours, a labour of 25 years, in the style of the 16th cent., presented to

Pius IX. by the inhabitants of Touraine; a reading-desk from the ladies of Tournai; a missal from the Emp. of Austria.

The **Appartamenti Borgia* (Adm., p. [34]) were decorated by Alexander VI., from whom they derive their name. They were restored by Leo XIII. They have gorgeous and beautiful decorations, and some of the best work of *Pinturicchio*.

Room I. Chimney piece by *Sansovino*; paintings and decorations by *Giovanni da Udine* and *Pierino del Vaga*, relative to the history of the Church.

Room II. *Sala dei Misteri*. Decorated by *Pinturicchio* or his assistants; *Annunciation, by *Pinturicchio*; Nativity (Virgin and Child by *Pinturicchio*); Adoration of the Magi; *Resurrection: fine portrait of Alexander VI. kneeling at the left of the open tomb, by *Pinturicchio*: the boy holding a halberd is Cesare Borgia; Ascension; Descent of the Holy Spirit; Assumption (probably by *Pinturicchio*). On the ceiling are medallions with figures of prophets, surrounded by arabesques, scrolls, and the device (a bull) and arms of the Borgia.

Room III. *Frescoes by *Pinturicchio*; events in the lives of SS. Antony and Paul in the desert, St. Sebastian, *St. Catharine of Alexandria (possibly a portrait of Lucrezia Borgia), a very beautiful figure, Sta. Susanna, *Sta. Barbara, and the meeting of S. Elizabeth and the Virgin. The Virgin in a medallion over one of the doors is supposed to be the portrait of Giulia Farnese, the favourite of Alexander VI. On the ceiling the myth of Isis and Osiris, chosen to identify the Bull Apis with the Borgia Bull.

Room IV. In the seven principal panels female figures representing Grammar, Dialectic, *Rhetoric, Geometry, *Arithmetic, *Music, Astronomy—all by *Pinturicchio* and his pupils. In an adjoining room to this Alexander VI. died of fever, August 15, 1503.

Room V. Paintings of Apostles and Prophets.

Room VI. Ceiling decorated with stucco reliefs by *Giovanni da Udine*, and arabesques by *Pierino del Vaga*. Prophets and Sibyls.

Two rooms opening out of this suite contain a Collection of Ancient Coins and Medals, and Papal Coins, the earliest of which is of the reign of Gregory III. (A.D. 731-41); and a large series of Papal bull-seals—the most remote attributed to Pope Deodatus, A.D. 614.

The Vatican Archives occupy three floors, each containing eight or nine rooms. On the first floor are the bulls, briefs, and other documents of the Papal chancery since the 15th cent. On the second are the documents formerly in the Archives of the Castle of S. Angelo, and the records of the temporal administration. Here also are the Carolingian diplomas in favour of the Holy See, with golden seals, those of the Saxon Emperors, and that of Rudolph of Hapsburg, distinguished by a golden seal of extraordinary magnitude. On the third floor are the diplomatic documents of the Popes; the collection of Monsacrat, comprising thousands of parchments, from the 10th to the 15th cent., relating to the history of the city and province of Rome. The severity with which entrance into these archives was formerly

prohibited may be inferred by the warning over the door, *Intrantes excommunicantur ipso facto*. Admittance, for purposes of study, on application to the Cardinal Archivist.

The **Studio del Mosaico**, under the Gallery of Inscriptions, is worthy of a visit. The number of different tinted enamels amounts to no less than 10,000. The manufacture requires great artistic skill and long labour. Many of the large pictures have occupied from 12 to 20 years in their execution; few of the smaller ones less than 5 or 6. The Entrance (order required) is from a corridor at the N.W. corner of the Court of S. Damaso, on the ground floor.

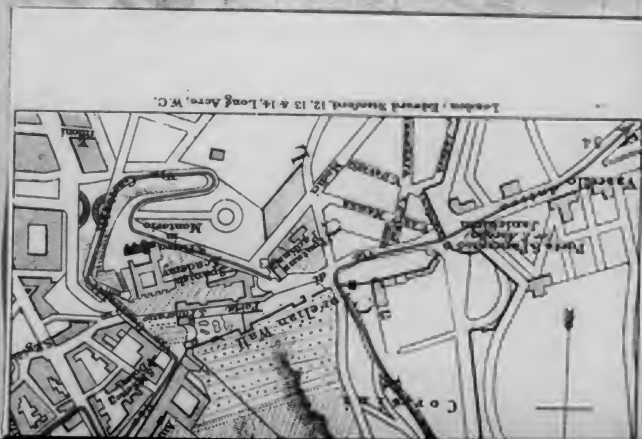
The beautiful **Gardens of the Vatican** are entered, by permission of the Pope's Maggiordomo, from the vestibule of the Museum of Sculpture. They extend along the declivity of the hill, and occupy the space between the wall of Leo IV. and the fortified enclosure of Urban VIII.

On entering, turn to the l., down an alley of box. Standing back on the rt. is a Fountain of Pius IV., adorned with stucco and mosaic. Above it stands the

CASINO DEL PAPA, built by Pius IV. from the designs of *Pirro Ligorio*, and one of the most elegant villas in Rome. It is decorated with paintings by *Baroccio*, *Federigo Zuccherò*, and *Santi di Tito*, and has an interesting series of reliefs in terra-cotta, collected by d'Agincourt and Canova. Further l. is a castellated Fountain of Paul V. Higher up is a rustic Fountain with a large pool, and above it the **NEW CASINO**, built as a summer retreat by Leo XIII. in 1890. To the rt. rises a thick wood, through which we reach, bearing l., a fine round Tower on the mediaeval wall of Leo IV., beyond which Pius IV. and Urban VIII. extended the present bastions. To the rt. is a gateway; a broad path leads to a second Tower on the highest point within the grounds, in which the **SPECOLA VATICANA**, a well-equipped Observatory, was established by Leo XIII. Skirting the walls and re-entering the wood, the circuit is completed along the N. side of the gardens in an hour.

The Pope's **Coach-house** is underneath the long gallery of the library. There are many carriages, dating from Pius IX. For permission to view apply to the Pope's Maggiordomo.

The **Zecca**, formerly the *Pontifical Mint*, now under the direction of the Italian Treasury, is open daily, except Sun. and holy days, from 9 to 3. To see the workshops, an order from the Director is necessary. Here are preserved all the dies of Papal medals struck since 1417, under Pope Martin V., 479 in number. Two are ascribed to *Benvenuto Cellini*—those of Clement VII. and Paul III. The reverse of the latter represents Ganymede pouring ambrosia on the Farnese flours-de-lis, and resting his l. hand on an eagle. A Pontifical medal is issued every year.





ROUTE 33.

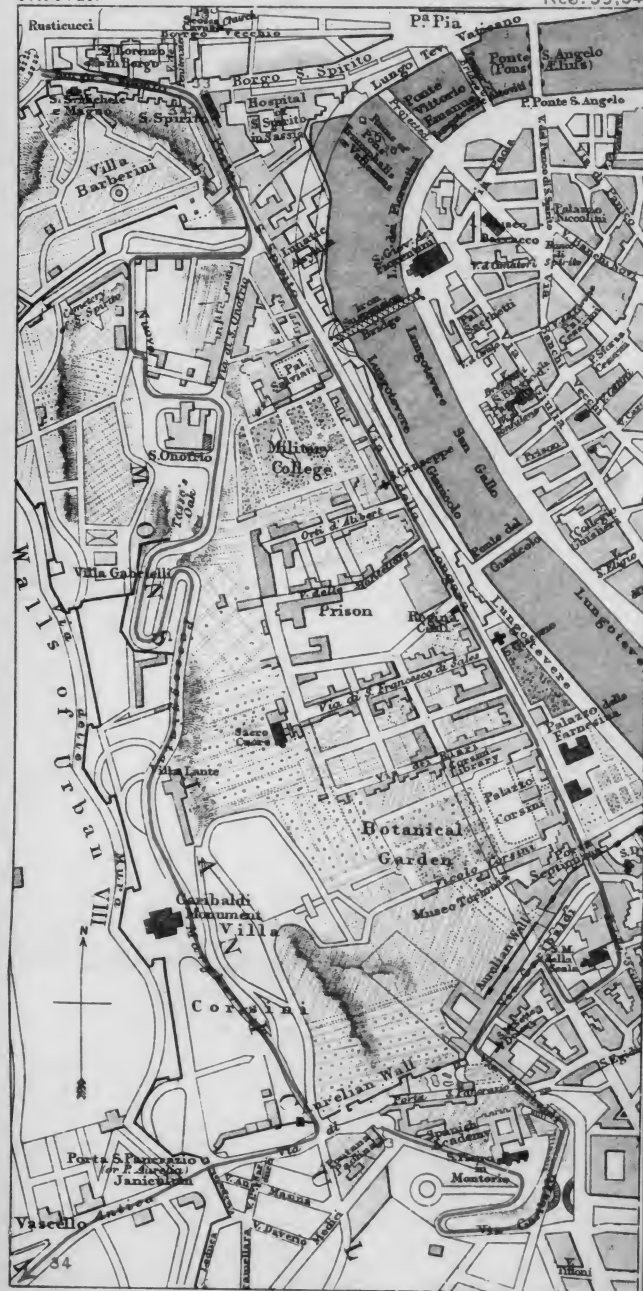
From the Vatican to S. Pietro in Montorio, by the Palazzo della Farnesina, the Palazzo Corsini, and the Museo Torlonia—(The Lungara).

Close to the E. end of the colonnade on the l. which forms the approach to St. Peter's, a broad flight of steps ascends steeply to the little Church of **S. Michele in Borgo**, or *S. M. in Sassia*, from the *Saxonum vicus* which stood close by. It was founded by Charlemagne in 813, and dedicated to *SS. Michele e Magno*, but was rebuilt in 1740. The Church originally belonged to a Colony of Frisians, and is now served by a Confraternity. It retains a picturesque Campanile. Inside, on the left, is the tomb of Raphael Mengs (1779).

Descending to the Borgo San Spirito, and turning rt., we pass immediately on the rt. a flight of steps ascending to the *Scala Santa in Borgo*, and on the l. **S. Lorenzo in Borgo**, a very ancient Church rebuilt by the Cesi family in 1659, and given to the *Padri Scolopi*. In the nave are some fine columns of *bigio lumacato*, and at the high altar two of alabaster.

Further on to the rt. is the Church of **S. Spirito in Sassia**, which, with the adjoining hospital, represents the hospice built for Anglo-Saxon pilgrims by King Ina in 717. It was rebuilt after a fire about 826, and soon afterwards destroyed by the Saracens. In 1528 it was rebuilt by *Antonio da Sangallo*, except the façade, which was added by *Mascherini* in 1585. The brick *campanile is a very successful imitation of a mediæval tower.

In the *Via dei Penitentiari*, set into the wall of the church, is a memorial tablet to Bernardino Passeri, the Roman Goldsmith who shot the Comte de Bourbon from the ramparts of S. Spirito on May 6th, 1527. Passing through the gate into the *Via della Lungara*, on the rt. is the ascent to *S. Onofrio* (Rte. 34). Opposite is the Lunatic Asylum—*Ospedale di S. M. della Pietà*—attached to *S. Spirito*. Further on to the l. a suspension bridge crosses the Tiber to *S. Giovanni dei Fiorentini* (Rte. 22). On the rt. is the **Pal. Salviati**, begun by *Nanni di Baccio Bigio*. It was the residence of Henri III. of France in 1574, and now serves as a Military College. Adjacent was a small Botanical Garden established by Leo. XII. for students at the University. It is used now as a recreation and drilling ground for the boys of the College. Further on is the Church of **S. Giuseppe** (1734), belonging to the *Padri Pii Operai*. Then follows the Carmelite Nunnery of the 'Regina Coeli,' now converted into a prison (*Carcere giudiziario*). Next, on the l., is the Church of **S. Giacomo**, attached to a Refuge for Penitent Women, and rebuilt by Card. Fr. Barberini in 1628. A similar establishment is connected with the Church of **S. Croce della Penitenza** (1619), a little further on the rt. A lane opposite S. Giacomo leads to the Church of **S. Francesco di Sales**, founded for the Nuns of the Visitation about 1610, and endowed by the Borghese family, who owned the adjacent *Villa Lante* (p. 360). We now reach the



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*PALAZZO DELLA FARNESINA (for Admission see p. [34]). It was built in 1506, by Agostino Chigi, the great banker, from the designs of *Baldassare Peruzzi*, with such taste that Vasari declared that it seemed born rather than built. In 1580 it passed to the Farnese princes, and now belongs to the Duchess of Ripalda. On the ground-floor are some celebrated frescoes by *Raphael* and his scholars. Several of them were retouched by Carlo Maratta, so that the original colouring has been much injured. Permission to visit the upper apartments is difficult to obtain.

The ceiling of the **Entrance-hall**, originally an open loggia, is painted with the fable of *Cupid and Psyche, as told by Apuleius, almost entirely from the designs of *Raphael*, but executed by his scholars. Commencing above the central pilaster on the left—1 Venus ordering Cupid to punish Psyche for her vanity, by inspiring her with love for some unworthy object. 2 Cupid showing Psyche to the three Graces, and falling in love with her himself. 3 Juno and Ceres decline the request of Venus to go in search of Psyche, after her imprisonment of Cupid. 4 Venus in her car drawn by doves hastening to Jupiter. 5 Venus before Jupiter, praying for help. 6 Mercury flying in search of Psyche, whom Venus now ill-treats, obliging her to perform tasks which are almost impossible. Among other things, she is told to fetch a vase from Hades. 7 Psyche borne by Amorini, with the vase of paint given her by Proserpine. 8 Psyche presenting the vase to Venus. 9 Cupid complaining to Jupiter of the cruelty of his mother: one of the most graceful compositions of the series. 10 Mercury carrying Psyche to Olympus. On the ceiling, (rt.) the Council of the Gods before whom Venus and Cupid are pleading their causes, by *Giulio Romano*; (l.) the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni*. In the lunettes are graceful figures of Amorini, with the attributes of different divinities who have acknowledged the power of Love:—1 Cupid trying his weapons, 2 Jupiter, 3 Neptune, 4 Pluto, 5 Mars, 6 Apollo, 7 Mercury, 8 Bacchus, 9 Pan, 10 Perseus, 11 Theseus, 12 Hercules, 13 Vulcan, 14 Cupid victorious. The garlands surrounding the subjects are by *Giov. da Udine*.

Hall of the *Galatea. She is in her shell, drawn by dolphins surrounded by Tritons and nymphs, and attended by Amorini. With the exception of the group of Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael*. To the l., Polyphemus, by *Seb. del Piombo*, ruined by restoration.

On the roof, (l.) Perseus and Medusa, (rt.) Callisto in her chariot, by *Baldassare Peruzzi*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact.

The lunettes, painted by *Sebastiano del Piombo* and *Daniele da Volterra*, represent Icarus and Daedalus, Dejanira, Hercules, Iris, and Phaëton.

The colossal head in charcoal on the rt. wall is by *Michel Angelo*. As the story runs, the great painter had come to see his pupil, and, after waiting for some time to no purpose, he adopted this mode of apprising Daniele of his visit.

First Floor (special permit required).—In the first room the architectural paintings are by *Baldassare Peruzzi*; the Forge of Vulcan, over the chimney, and the large *frieze representing subjects from the Metamorphoses of Ovid, are attributed to *Giulio Romano*: in the second room, covering two walls, are some beautiful *Frescoes. 1 Alexander on Bucephalus before Philip and his Court (School of Raphael). 2 Alexander offering the crown to Roxana; just behind him stands a nude male figure of remarkable beauty. 3 Alexander and the Family of Darius, with female attendants. Both these by *Sodoma*.

A very inferior painting is interesting for its view of the ruins of the Basilica of Constantine in the 16th cent., showing the fine Corinthian column afterwards removed by Paul V. to support the statue of the Virgin in front of S. M. Maggiore.

The Pal. Farnesina acquired great celebrity as the residence of Agostino Chigi. Here took place the costly banquet to Leo X., for which the palace is said to have been specially built. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden, a large slice of which was cut off to widen the river for the Tiber embankment in 1879–80. The ruins of a Roman residence, dating apparently from the end of the Republic or beginning of the Empire, were excavated in the course of the works. On the walls were found fresco paintings in good style and vaulted ceilings with graceful stucco ornaments now in the *Museo Nazionale delle Terme*. On the 3rd May, 1890, was discovered, also near the walls of Aurelian, the Tomb of C. Sulpicius Platorinus, a magistrate of the time of Augustus, which has been removed, together with its contents, to the same Museum.

An inscribed stone found in this neighbourhood, and recording a government survey of the river quays in A.D. 78, refers to the rt. bank of the Tiber as *RIPA VEIENTANA*—showing the estimation in which Veii was still held.—L. Opposite is the

PALAZZO CORSINI, now the seat of the *Accademia dei Lincei*, built by the Riario family, and enlarged by Clement XII., in 1729, from the designs of *Fuga*. In the 17th cent. it was the residence of Christina, Queen of Sweden, who died here on April 19, 1689. It was purchased by the City of Rome in 1884. A grand double staircase leads to the

Galleria Nazionale, which contains the Corsini, Torlonia, and Sciarra collections, besides that of the Monte di Pietà (pawned by the Roman noblemen during the French invasion). The collection is frequently re-arranged. There are more pictures and engravings than can be properly exhibited at one time, and changes are often made from the reserve store.

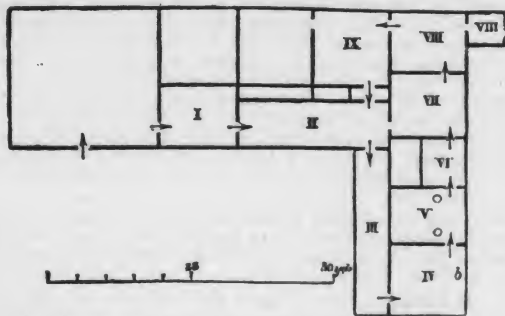
I. ROOM.—Beginning on the left, landscapes by *G. Poussin*, *Salvator Rosa*, *Locatelli*, *Panini*. On an easel, portrait of Filippo Agricola, by *H. Vernet*. By the window on the right, Views of Rome in tempera by *Van Witel* (*Vanvitelli*). *Corsini Vase in silver, with the Atonement of Orestes sculptured on it.

II. ROOM.—On the rt. two pictures by *Guido Reni*, *Ecce Homo*. *Battoni*, Holy Family. On the left, *Carlo Dolci*, *Santa Apollonia*, [Rome.] 2 A

Santa Maddalena, Santa Agnese. *Bacciccio*, Portrait of Lorenzo Bernini. In a recess, frescoes and plaster designs from the Palazzo Altoviti, attributed to *Pierino del Vaga*. *Berenti*, Flowers and fruit. *Salvator Rosa*, Landscape. In the centre, Antique marble chair, with reliefs of a procession of warriors, a boarhunt, and sacrificial ceremonies.

III. Room.—To the right, *Italian School, 17th cent.; Portrait. Carlo Dolce, Madonna del Velo (of the Veil). *Guercino*, St. Jerome. End wall, *Murillo*, *Virgin and Child: simple, pleasing, and a marvel of colour. On the left of the entrance, *Spagnoletto*, A workman. *Spagnoletto*, Venus and Adonis. *Valentin*, Christ blessing the little children. *Luca Giordano*, Christ and the Doctors in the Temple. *Valentin*, Christ casting the money changers out of the Temple.

* IV. Room.—Dutch School. *Rembrandt*, Supper at Emaus. *Thomas de Keyser*, Portrait. *Paul Moreelse*, Portrait. *Cornelius Vespronck*, Portrait of a man. *Cornelius Vespronck*, Portrait of a Woman.



PICTURE GALLERY AT THE PALAZZO CORSINI.

V. Room.—In this room died Queen Christina of Sweden, 1689. On the right, *Van Dyck*, *Virgin and Child. *Rubens*, St. Sebastian. *Carbone*, Portrait of a man.

VI. Room.—On the right, *Bugiardini*, copy of Raphael's Portrait of Leo X. (in the Pitti Palace at Florence). End of the room, *School of Titian*, Philip II. (original at Naples). Left of entrance, *Bronzino*, *Stefano Colonna. *Dosso Dossi*, Portrait. *Venetian School*, Portrait.

VII. Room.—*Bartolomeo Veneto*, Portrait. *Tintoretto*, Woman taken in adultery. *Fra Bartolomeo*, *Holy Family (partly by Mariotto Albertinelli Cicerone), with a charming landscape (Kugler). *Bronzino*, Portrait. *Nicolo Pisano*, Pietà. *School of Titian*, Madonna with worshippers. *Rocco Marconi*, Woman taken in adultery. *P. Veronese*? Marriage of St. Catherine. *School of Titian*, Portrait.

VIII. Room.—On the right, *Fra Angelico*, Tryptich. *Nicolò da Foligno*, Madonna with Saints. On the end wall, *Francia*, St. George.

Antonio Romano, Madonna with Saints. Left of the entrance, *Pietro Alemanno*, St. Peter. *Pietro Alemanno*, St. Michael. *Melozzo da Forlì*, *St. Sebastian. On an easel, in the centre, *Giorgione*, St. George. In a cabinet on the right; right wall, *School of Quentin Matsys*, Circumcision. *School of M. Heenskirck*, Adoration of the Magi. Left, *Hans Holbein*, *Henry VIII. of England. *H. Hoffman*, A hare (copy of Albert Dürer). *Hans Von Schwatz*, Portrait. *Master of the Morle di Maria*, Portrait of Bernard Clesius, Bishop of Trent.

IX. Room.—Drawings and engravings from the famous Corsini collection, one of the best and largest in the world, numbering 150,000 specimens. Among them is a rough sketch by *M. Angelo* for Bugiardini's Martyrdom of St. Catherine (S. M. Novella, Florence). There are also twenty-seven drawings by *Pontorno*, some of them excellent.

The series by *Marcantonio Raimondi* after Raphael is the most complete in Italy.

The *Corsini Library* on the first floor—entrance from the winding staircase at the end of the corridor on the rt.—was founded by Clement XII., and occupies eight rooms. It contains upwards of 2900 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions.

Behind the Palace are the gardens, and the pretty Villa Corsini, on the Janiculum.

The lane on the S. side of the Palazzo leads immediately to the

**Museo Torlonia*, a valuable collection of antiquities, formed by Prince Alexander Torlonia, but only shown by special permission. Its finest works come from the Galleria Giustiniani, purchased by the Prince's father. Many marbles were excavated on the numerous Torlonia estates, especially those of Porto, S. M. Nuova and Statuaria, on the Appian Way, Bovillae, Centocelle, and Cures, in Sabina. Others have been transferred from the Villa Torlonia, outside Porta Pia, from the Vitali and Ruspolti collections, and from the Villa Albani. Unfortunately the system of wholesale restoration has been unscrupulously adopted in this collection, and otherwise valuable fragments have been transformed into complete statues, diminished in merit, and puzzling as to authenticity. Thus a bronze torso of a young athlete (255) has been transformed into a Germanicus by the addition of a forged head.

Excellent catalogue by *P. E. Visconti* (1883), in which, however, no mention is made of restorations.

CORRIDOR I.—4. Venus with the cestus. 18. Statue of a youth. 19 Bust of Isis, in black granite. 24 *Head of an Athlete restored as Hercules. 30 Lysias. 33 Isocrates. 47 Venus Anadyomene. 49 Aristotle. 50 Head of Hypnos, the god of Sleep. 60 Leda and the Swan. 56 Hercules, imitated from the bronze original by *Lysippus*. 62 Minerva.

II.—*Sitting Statue of Livia, wife of Augustus—perhaps imitated from 77. 67 *Bust of Alcibiades. 68 Latona saving her children from Pytho. 72 Statuette of Tiberius. 79 Isis, remarkable for the hairy mantle. 77 *Sitting female figure, perforated by the action of water, supposed to be Olympias, mother of Alexander the Great. Mastiff crouching under the chair. 82 So-called *Philosopher of the Ruspolti family. 83 *Married couple, an interesting group. 86 *Bust of Hermes.

91 Alexander the Great. 94 Aesculapius. 101 Nymph. 112, 113 Fauns. 116 Two Satyrs wrestling; a curious subject freely restored. 117 The Orator Hortensius, from his Villa at Laurentum.

III.—118 Julius Caesar. 121 Marine Venus, finely grouped, with Cupid and a sea monster. 131 Venus, almost identical with that of the Capitol. 133 *Bust of an old Fisherman, remarkable for the hat, or *pileus viatorius*. 136 Septimius Severus, full of expression. 137 Head of a Woman. 141 Statue, restored as Niobe. 146 Venus Euploea, with the attributes of navigation. 150 Triangular foot of a Candelabrum, with three figures in relief. 151 Hermaphrodite and Satyr, interesting for the accessories. 154 Telesphorus, in *rosso antico*. 161 Sophocles. 164 Augustus sitting.

IV.—167 Scylla devouring one of the companions of Ulysses—wrongly restored as Milo struggling with a wild beast. 173 Crouching Venus. 174 Cupid and Psyche. 182 Crouching Venus head restored by Algardi. This and 173 are antique copies of a work by some celebrated sculptor.

SALOON I.—183 *Minerva. 189 Colossal bust of Trajan. 194 Claudius. 191 Sacrifice of Mithras, relief. 202 Tiberius. 228-236 Muses. 237 Apollo Musagetes. In the corridor to the rt., 240 Statue, restored as Niobe (see 290). 249 Claudius. 250 Neptune.

II.—255 *Germanicus, the only bronze statue in the Museum, found at Cures. Only the torso is genuine—the rest is by *Guacciarini*. 267 Colossal head of Africa, with an elephant's head for a helmet, from the architrave of a temple. 279 Statuette of fighting Gauls. 283, 284 Pan and Olympus.

Returning through Comp. xlii., and entering the Corridors: 289 Statue of Giulia Domna. 290 Draped Statue restored as Irene and the boy Plutus (see 240), and supposed to be a copy of a work by Cephisodotus, now in the Alte Pinakothek at Munich. 294, 296 Heads of Medusa. 297 *Large tazza, with Bacchanalian figures in relief. 298 Minerva, found at Porto. Close by are casts of those in the Vatican and Capitol for comparison. 301 Melpomene, dressed as a tragic actress. 308 Statuette of Marsyas. 309 Ganymede, restored as a Trojan warrior on his knees. 310 Young Nero. 332 *Diadumenos—effeminate youth binding his head. 343 Pompey. 355 Wrestler.

III.—374 Silenus, from a fountain. 377 *Relief of Hercules with the apples of the Hesperides. 379 Relief of a Woman selling geese and hares, from a tomb. 383 Large tazza, with the Twelve Labours of Hercules.

IV.—387 Captive Dacian King. 388 Hercules and Telephus. 389 Ariadne, recumbent. 392 Bacchus and Silenus. 395 Sarcophagus representing a marriage, with 19 figures, two thirds of life-size. 397, 398 Antinous. 401 Domitian as Hercules. 404 Domitian as Emperor. 407 Ptolemy II. (Philadelphus). 414 Front of a sarcophagus, with reliefs of Life and Death. On the rt. is the

HALL OF THE SARCOPHAGI.—In the centre is a white marble Cupid drawn by two wild boars in *bigio morato*. 416 Triumph of Bacchus. 420, 422 Labours of Hercules. 423 Apollo and Marsyas. 427 Statue of the Nile, in *bigio morato*. 428 Rude relief of custom house officers collecting taxes. 430, 431 Curious reliefs, representing the *Port of*

Claudius, and a Praetorian galley with a wolf painted on the sail—both from Porto. This subject has been illustrated by Father Guglielmotti, a Dominican writer profoundly erudite on maritime questions among the ancients. 433 Fragments of a Tomb-relief. 434 River-god, in green basalt. To the rt. is the

HALL OF THE ANIMALS, containing some clever sculptures of sheep, dogs, goats, and eagles. 438 Ulysses carried by a ram out of the cave of Polyphemus. 443 Column of rare alabaster. We now return through Comp. lxxi. and enter lxxiii. 459 Relief of an unknown subject, called Medea and Jason. Through Comp. x. we reach lxxiv. 467 Relief of sea deities. To the rt. is the HALL OF THE ATHLETES, with several busts and figures, the best of which are 470 and 477.

We return through Comp. lxxiv. and enter the ROOM OF ARCHAIC SCULPTURES. 481 Hope. 482 Priestess. 483 Ephesian Diana. 485 Canephora. 490 *Vesta; from the Giustiniani collection, a very beautiful Greek statue without attributes, and possibly intended for a priestess, not a deity. On the pedestal is an interesting relief, of inferior workmanship, representing the goddess seated in a shrine. 498 Venus. 501 Apollo. 503 Cybele. 506 Tazza of green Egyptian breccia, the largest specimen known; removed from the Villa Albani. Passing once more through Comp. lxxiv. we reach the

GALLERY OF IMPERIAL BUSTS.—This very valuable collection begins with Caius Marius the Consul (B.C. 105-0), and ends with Valentinianus III. (A.D. 455). Some of the head-dresses, draperies, and armour are interesting for the study of costume; but unfortunately many unknown heads have been forced by restoration to represent historical personages. The most important are 514 Livia. 515 Maecenas. 516 Agrippa. 517 Caius Caesar as a boy. 533 Galba. 545 Hadrian. 555 Annus Verus. 569 Caracalla. 571 Geta. 588 Pulpianus. 596 Quintus Erennius. 611 Helena Fausta.

On the l., just beyond the Porta Settimiana, a street leads to the Ponte Sisto, passing the little Church of *S. Dorotea*, formerly belonging to the Theatines, afterwards the Padri Scolopi, and given to the Franciscan Conventuals in 1738. In the adjoining Cloister SS. Gaetano of Thiene and Giuseppe Calasanzio lived together, and drew up the rules of their respective Orders. A few yds. further is the Church of *S. Giovanni della Malva*, rebuilt for the *Padri Ministri degl' Infermi* in 1818. *Malva* is a corruption of *MICA AUREA*, by which name the declivities of the Montorio were formerly known (see below).

Returning to the main street, we continue S., and pass on the rt. the Carmelite Church of

S. M. della Scala, built in 1592 to receive a miraculous Madonna which was found under the staircase of a neighbouring house, and is preserved in the l. transept. The Church is richly decorated with costly marbles, and has a gilded bronze tabernacle supported by 16 colonnettes overlaid with Oriental jasper. At the 1st altar rt. is a good Beheading of St. John, by *Honthorst*. The *Acqua della Scala*, made in the adjoining Convent, is a preparation of herbs, spices, and the natural spirit of wine, and has some reputation as a cure for flatulence and dyspepsia. Returning into the *Via Garibaldi* and turning left we pass

S. M. dei Sette Dolori (1652), and ascend a flight of steps, and then reach the Franciscan church of

S. Pietro in Montorio (197 ft.). It was attached to one of the twenty privileged Abbeys of Rome, but was abandoned by the monks about 1350, and rebuilt for the *Minori Osservanti* at the expense of Ferdinand and Isabella of Spain, from the designs of *Baccio Pontelli* in 1472. The name of Mons Aureus, Monte d'Oro, or *Montorio*, is derived from the yellow-coloured sand and gravel which forms the upper portion of the hill.

This Church and its adjoining Convent narrowly escaped demolition during the siege of 1849, having been fortified and occupied by the Romans. From its vicinity to the Porta San Pancrazio, the centre of attack of the French army, it was much exposed to the fire of the besiegers. The tribune and steeple were completely destroyed and have been since rebuilt, as well as the W. wing of the convent. Among the parts which happily escaped injury was the

1st chapel on the rt., celebrated for its *frescoes by *Sebastiano del Piombo*, from the designs of M. Angelo—the Flagellation of our Saviour, defaced by damp and injury; at the sides, SS. Peter and Francis; on the vault, the Transfiguration; above the Arch, a Prophet and Sibyl, with angels. These works cost six years' labour (1517). 'They vary in process, being partly in fresco, partly in oils, and show the influence of the Sistine Chapel.'—K. 2nd rt., on the vault, Coronation of the Virgin, by pupils of *Perugino*.

Beyond the 3rd chapel rt. a door opens into the court, in the centre of which stands the celebrated ***Temple**, built by *Bramante*, at the expense of Ferdinand of Spain in 1502, on the spot where St. Peter was then supposed to have suffered martyrdom. It is a small circular domed building, surrounded by sixteen columns in grey granite, and is one of the most elegant works of modern times. In its upper chapel is a sitting statue of St. Peter, and a beautiful Cosmatesque pavement. The crypt below is richly decorated with stucco reliefs.

5th, Conversion of St. Paul, by *Vasari*, who introduced his own portrait: the monument of Card. Antonio Fabiano del Monte (1533), as well as the statues of Religion and Justice, were sculptured by *Bart. Ammanati* (1557). In front of the high altar are the slab-tombs of Hugh O'Neil, Baron Dungannon, son of the Earl of Tyrone, and of Rory or Roderick O'Donnell, Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome. Behind the high altar before the first French invasion stood Raphael's Transfiguration; and Seb. del Piombo painted as a rival to it the Raising of Lazarus, now in our National Gallery. Near the high altar, without monument, lies the body of Beatrice Cenci.

5th l., Baptism in the Jordan, by *D. da Volterra*, 'excellently composed but somewhat inexpressive.'—K. 4th l., Entombment, Disputation in the Temple, and the Cross-bearing, probably by *Stellaert*. 3rd l., Peruginesque Virgin and Child with St. Anna. 1st l., St. Francis receiving the Stigmata, by *Giov. de' Vecchi*. At the entrance, *Tomb of St. Julian, Abp. of Ragusa, by *G. A. Dosio* (1510).

From the terrace in front of the Church is gained a magnificent and justly celebrated ***View**. This panorama is to modern Rome what

the view from the Capitol is to the ancient city. Nothing can exceed the interest and beauty of the prospect, extending from Soracte to the Alban hills, with the classical sites and towns of the adjacent Campagna brilliantly lighted up by the evening sun.

Within the Convent is established the **Spanish Academy of Fine Arts**, for which a portion of the building was restored and adapted in 1879, at the expense of the Spanish Government, to whom the protectorate of the church belongs. On the opposite side of the steep *Via S. Pancrazio* is the **Bosco Parrasio**, where the Arcadians formerly held their sittings.

From S. Pietro in Montorio the road ascends, passing on the l. the small but pretty **Giardino del Gianicolo**, to the

***Fontana Paolina**, the most abundant, and perhaps the most imposing of all the Roman fountains, though not in the best taste. It was erected by Paul V. in 1612, from the designs of *Fontana*; both their names are commemorated in that of the fountain. The front has six Ionic columns of granite which stood in Old St. Peter's, and is decorated with marbles taken from the Temple of Minerva, in the Forum Transitorium. The water is collected from springs about the lake of Bracciano, 35 m. distant, and conveyed to Rome by the aqueduct of the *Acqua Paola*, the ancient *AQUA TRAJANA*. The main road ascends to the Porta San Pancrazio, passing on the rt. the entrance to the *Passeggiata del Gianicolo* (Rte. 34). This is the highest point within the walls of Rome, and was once crowned, like other similar heights, with a Chapel dedicated to St. Michael (*S. Angelo in Gianicolo*).

ROUTE 34.

From the Vatican to the Church of S. Pancrazio, by S. Onofrio, the Janiculum, and the Villa Doria-Pamphili.

[For plan of this Route, see p. 35.]

Following Rte. 33 as far as the Lunatic Asylum, and turning up the hill to the rt., we reach the Jeronymite Church of

S. Onofrio, originally Gothic, built in 1439 by B. Niccolò da Forca Palena. In the lunettes under the portico are three scenes from the life of St. Jerome (Baptism, Chastisement for reading Cicero, Trance in the Desert), by *Domenichino*, by whom also is the fresco of the Virgin and Child with angels over the door. On the rt. is the slab tomb of the founder. The remains of Tasso lay on the l. within the entrance (see inscription). They were removed in 1857 on the anniversary of the poet's death to a tomb erected by subscription in the 1st chapel l. The monument has a relief of the poet's funeral, and a statue by *Giul. Fabris*, a miserable specimen of modern Roman sculpture. In the 2nd

chapel 1. is the Tomb of Card. Mezzofanti (1849), who was titular of the Church. In front of the Chapel is a good slab tomb of 1501.

At the high altar are *Frescoes by *Baldassare Peruzzi*, 'quite in the style of Pinturicchio, possibly even executed from that master's sketches.'—*M.* Virgin and Child, with SS. John Bapt., Jerome, Catharine, Onofrio, and a donor—unfortunately injured by restoration. On the l., Adoration of the Magi; rt., Flight into Egypt, with the Massacre of the Innocents behind. On the vault, Coronation of the Virgin, with Saints, angels, and Sibyls. On the rt. is a good recumbent effigy of Card. Sacco (1505), surrounded with handsome sculptured arabesque ornaments. In the lunette, St. Anne teaching the Virgin to read, by *B. Peruzzi*. In the 2nd chapel rt. is the Madonna di Loreto, by *An. Caracci*. Beautiful Renaissance Basin for Holy Water. Station on Easter Mon.

Formerly attached to the Church, but now the National property, is a home for orphans (*Orfanotrofio*), in a healthy situation, with a large garden. In an upper corridor of the Monastery, under an arch of Robbia ware, is a beautiful fresco of the *Madonna and Child, with a kneeling Donator, by *Beltraccio*, much repainted, 'a mere wreck.'—*M.*

In a room which was inhabited by Tasso when he came to Rome to be crowned with laurel at the Capitol, and in which on April 25, 1595, he died, are preserved the poet's bust in wood with head in wax, taken from a cast after death, his crucifix, belt, wooden inkstand, some of his autographs, his chair, and the leaden coffin in which his bones were deposited before their last removal.

The terrace in front of the Church has a magnificent *VIEW over the N. part of Rome, the Sabine and Alban hills, and the distant Soracte.

The carriage-road winds upwards, and enters the beautiful **Passeggiata del Gianicolo*, which commands one of the finest and most interesting panoramas in the world. All Rome lies at the traveller's feet, backed by the swelling undulations of the Campagna and the range of distant hills, from Soracte to Monte Cavo. On the l. is the celebrated *Tasso's Oak*, consecrated by the tradition that under its shade the poet was used to retire for meditation and study. It was partly blown down during a storm in the autumn of 1842, but has regained fresh vitality. An etching of it before its fall was made by Mr. Strutt, author of 'Sylvia Britannica.' Beneath it are some semicircular rows of masonry seats, formerly a place of meeting for the Arcadian Academy during the summer months, in a magnificent situation.

Further on to the left is the *Villa Lante*, built from the designs of *Giulio Romano*, and formerly celebrated for its frescoes, now in the Borghese Gallery. A little further is the open space cleared in 1895 for the erection of a large bronze equestrian STATUE OF GARIBALDI, standing on a pedestal of granite. The reliefs right and left represent America and Italy; front and back, Garibaldian battles. This statue is a conspicuous object from many points.

On the rt., at a corner of the road outside the walls, is a small Shrine containing a STATUE OF ST. ANDREW, raised in 1848 by Pius IX. on the spot where the head of the Apostle was recovered, after having been stolen from the Vatican Basilica.

On emerging from the gardens, on the l. are the Acqua Paola,

S. Pietro in Montorio, and the most celebrated of all the views from the Janiculum, mentioned in Route 33. We ascend to the rt. and pass through the

Porta San Pancrazio. It was upon the bastions to the S. of this gate that the French besieging army under Gen. Oudinot, in 1849, directed their principal attack, and succeeded in making a breach. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage, forming a real fortress within the outer wall.

Beyond the gate on the rt. is the *Villa del Vascello*, belonging to the Marchese Medici del Vascello. Facing us is the entrance to the

**VILLA DORIA-PAMPHILI* (Adm., p. [34]), the most extensive on this side of Rome, the grounds exceeding 4 m. in circuit. It was founded by Camillus, nephew of Innocent X., in 1650. By the gate some cannon-balls, memorials of the siege, have been buried in the wall. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the 17th cent. In 1849 the Casino and grounds were occupied by the republican troops of Garibaldi, who maintained his position for many weeks against the whole power of the French army. During the frequent skirmishes which ensued the gardens were seriously injured. The carriage drive leads past a species of Triumphal Arch and bears to the rt., affording a fine *view of St. Peter's. Among the shrubberies on the l. are some interesting Columbaria which mark the line of the ancient Via Aurelia. They contain some hundred urns, but few inscriptions. Close by is a Chapel decorated with ancient Corinthian columns, and communicating by a subterranean passage with the

Casino, a handsome building designed by *Algardi*, and formerly celebrated for its sculpture, now removed to the Pal. Doria. The roof should be ascended for the *view, which is the finest on this side of Rome (50 c.). Continuing in the same direction, the road passes on the rt. a monument to the French who fell in the sanguinary struggles about the Villa; it consists of an octagonal temple, having a statue on its front, below a canopy supported by white marble columns, with the names of several of the dead who lie beneath inscribed on the basement. An ancient paved way has been discovered near the Orangery of the Villa, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

The road now turns S., and makes the circuit of a pretty lake, bordered by groves and copses. The open ground between the lake and the Casino is famed for its anemones and other spring flowers; and the Romans have named this charming spot the *Bel Respiro*, because of its fine bracing air.

From the gate of the Villa Pamphili, a road on the l. leads in 5 min. to the Church of

S. Pancrazio. It stands near the ancient Via Vitellia, and was founded by Pope Symmachus about A.D. 505, over the site of the cemetery of Calepodius. It was given by Gregory I. to the Benedictines, restored by Honorius I. for Nuns of the same Order, created a titular

Church by Leo X., and restored again in 1609 by Card. Torres, of Monreale, who added a handsome unpolished wooden ceiling, but took away the choir fittings and screen. The Church was bestowed upon the bare-footed Carmelites by Alexander VII. in 1663. In 1849 it became an important position to the besiegers, and was taken by storm under Gen. Regnault de St. Jean d'Angely. Here was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th cent. Here Narses, after having defeated Totila, met Pope Pelagius and his Cardinals, and marched in procession to St. Peter's to return thanks for his victory in 555. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis King of Naples was received by John XXII. In the Confession are deposited the remains of St. Pancratius and other saints. Some steps under the fourth arch on the rt. lead down to the spot where the former is supposed to have been beheaded. Near the end of the l. aisle is the entrance to the Catacombs of Calepodius, the burial-place of Pope Calixtus (223), and of many early martyrs (now closed). On two pilasters of the nave are sketches of the ancient Ambones, destroyed by the French soldiers in 1798. Station, 1st Sun. after Easter; Festa, 12th May.

ROUTE 35.

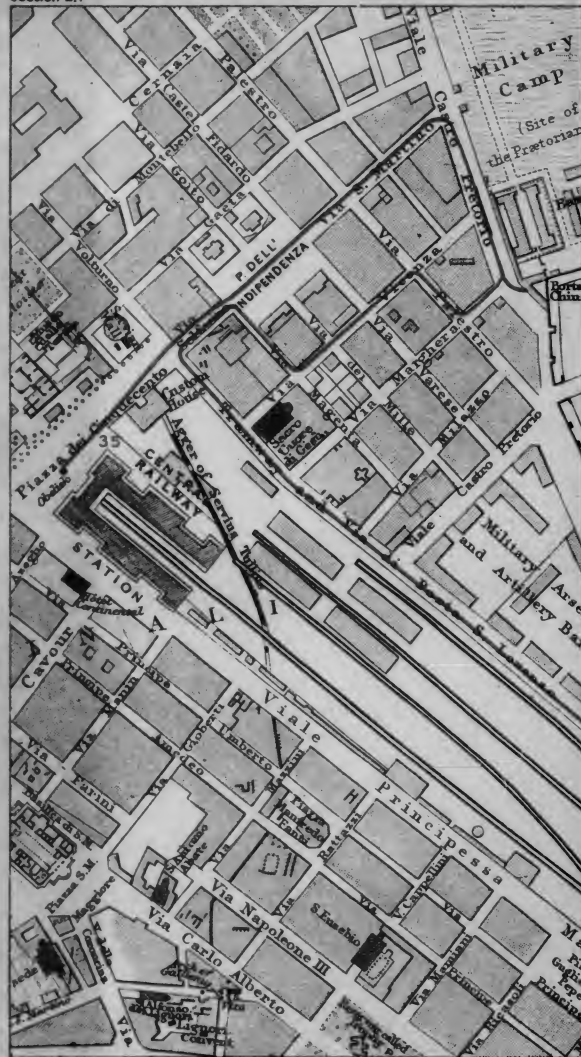
From the Railway Station to the Church of San Lorenzo Fuori le Mura.

[Tramway, p. [28], 19.]

N. of the Railway Station the electric tramcars run along the *Via Porta S. Lorenzo* for the Basilica of S. Lorenzo. Inside the ground belonging to the railway station are some well-preserved large *remains of the Servian Wall. After passing under an archway (1585), we reach on the left the

***Porta Tiburtina**, half buried in the ground. Until 1868 it was a double gateway; the outside arch, which still exists, has a bull's head on the keystone. Its upper inscription records that it was restored by Augustus (b.c. 5) to carry the united streams of the *Aqua Marcia* (b.c. 162), *Tepula* (b.c. 127), and *Julia* (b.c. 35) over the *Via Tiburtina*; other inscriptions mention repairs by Titus (A.D. 80), Severus (A.D. 196), and Caracalla (A.D. 212). The specus of the three Aqueducts may be seen above, one over the other, separated by massive courses of travertine. The inner arch and the two towers were erected by Honorius, about 402. Pius IX. employed the large blocks of travertine for the foundations of the column commemorative of the Oecumenical Council, which he intended to raise on the Janiculum. The *Porta Tiburtina* is an example of the impressive effect of a plain Arch, without Greek ornament. 'All the moulded details, the cornice, and caps of the columns and pilasters, are very well executed.'—*M.*

Section 21.



London: Edward Stanford, 12, 13 & 14, Long



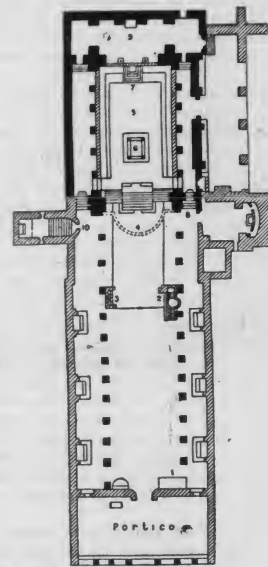
The City.] ROUTE 35.—BASILICA OF SAN LORENZO. 363

The Porta Tiburtina leads to the Station of the Steam Tramway to Tivoli (Rte. 43). The electric tram passes under the walls by a modern gate called the *Porta S. Lorenzo*, whence it runs along the ancient Via Tiburtina straight to the Cemetery (see below), to the left of which is the Basilica of S. Lorenzo-fuori-le-Mura.

In front of the Basilica is a handsome Tuscan column of red granite found at Ostia, on which stands a bronze statue of St. Lawrence, erected here in 1865, formerly at S. Paolo.

The *BASILICA OF SAN LORENZO-FUORI-LE-MURA, originally a mere Oratory over the Catacombs of S. Cyriaca, is said to have been founded by Constantine, about A.D. 390; it appears to have been enlarged by the Empress Galla Placidia in the 5th cent., and partly rebuilt by Pelagius II. in 578. It was entered from the E., the high altar standing at the W. end. In 1216 Honorius III. destroyed the apse, reversed the plan of the building by adding the present long nave with its portico, and raised his Chancel over the lower end of the Church of Constantine. Some think, however, that there were two churches with their apses back to back, and that Honorius III. united them by breaking down the apses, and making a single entrance from the portico he erected on the West. The church was extensively repaired by Nicholas V. and Pius IX. Being one of the five patriarchal churches it is also, as one of the seven foundations of Constantine, one of the seven pilgrimage churches.

The **Portico** is supported by six columns, of which four have spiral flutings and two are in grey marble. The handsome *cornice has sculptures of flowers, foliage, and lions' heads, taken from some ancient building. On the frieze are small half figures in Mosaic, (rt.) Honorius III., St. Lawrence, (l.) Christ, St. Stephen, and St. Hyacinth,



BASILICA OF S. LORENZO.

1. Tomb of Card. Fieschi. 2. Gospel ambo.
3. Epistle ambo. 4. Dotted lines showing the apse of the primitive Church. 5. Presbytery. 6. High altar. 7. Papal throne.
8. Steps to primitive Church. 9. Tomb of Pius IX. in vestibule of primitive Church.
10. Chapel of S. Cyriaca.

in a very early style. The painting on the façade above, of Popes and saints, including Pius IX., is modern.

Under the portico, on the left is a curious sarcophagus, covered with reliefs representing a vintage, the vine-gatherers being genii; two other sarcophagi, in the form of canopied tombs, came from the cloisters. The restored 13th century paintings represent events in the history of SS. Lawrence, Stephen, Hippolytus, and the German Emperor Henry II. of Bavaria.

On the left is the legend of a monk to whom SS. Stephen and Lawrence appeared in a vision, ordering him to beseech from the Pope the institution of Indulgences for visiting their Shrine, and giving him a girdle as a token. The Pope goes in procession to the Church, and on the way thither proves the virtue of the girdle by restoring a dead man to life at the touch of it. Next comes the Finding of the body of St. Stephen at Jerusalem, and its conveyance across the Bosphorus to Constantinople and thence to Rome, where the horses refused to take it to S. Stefano Rotondo, and brought it to this Basilica. On the right is the well-known story of St. Lawrence, with the conversion and martyrdom of his gaoler Hippolytus; and further on the legend of Henry of Bavaria and the Chalice. A group of demons disturb the devotions of a hermit with their shouts, saying that they are on their way to claim the soul of the Emperor, who has just died. His good and evil deeds are then weighed by St. Michael, angels and devils each trying to press down the scale; when finally St. Lawrence throws in a cup which the Emperor had given to the Church, and his soul is saved. In the upper part he is fighting with Slavs, under the protection of SS. Lawrence, George, and Adrian.

The **Nave** has 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of Cipollino. The granite columns are of different dimensions.

The open wooden roof has been recently painted in strong colours. The walls over the columns of the nave have been painted by *Fracassini* and others. On the rt. wall, St. Lawrence (Distributing alms, Producing his treasures, Martyrdom, Burial); on the left, St. Stephen (Ordination, Condemnation, Martyrdom, Burial). The nave is finely paved with Cosmatesque mosaic of the 12th cent.; in the centre is a mosaic of two mounted knights in armour, with triangular shields, surrounded by griffins.

On the rt. of the door is, under a mediaeval canopy, an ancient Pagan *sarcophagus with reliefs representing a marriage; it was converted in 1256 into the tomb of Card. Guglielmo dei Fieschi, nephew of Innocent IV.

In the volutes of the 8th column on the rt. are sculptured a *lizard* and a *frog* (best seen by mounting the ambo), which led Winckelmann to suppose that all these columns were taken from the Porticus of Octavia. Pliny tells us that the architects of the Temples of Jupiter and Juno, within the Porticus of Octavia, were two Spartans, named Sauras and Batrachos, and that being refused permission to inscribe their names upon their work, they carved them on the base of a column, under the figures of a lizard and a frog. 'As, however, there is no part of the base upon which such reliefs could well be introduced, it is probable that he was mistaken in his detail.'—*M.*

The **Ambones** stand on each side of that raised portion which corresponded to the choir in the basilica of Honorius. The Gospel was chanted from the ambo on the S. (rt.) side, with the reading-desk turned towards the choir; it has two short flights of steps, and a mosaic Candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it.

The Epistle was chanted from the ambo on the N. (left), with a desk towards the high altar. The ambones are inlaid with red and green porphyry, and are of the 12th century. On the arch are modern paintings.

The **Presbytery**, which is reached by steps from the existing nave, stands immediately over the nave of the church built by Pelagius II. The platform on which we stand was erected by Honorius III. half-way up the columns of the Pelagian church. The lower row of columns, whose bases stand upon the original level of the nave of Pelagius, consists of 10 magnificent fluted columns of *pavonazetto*, and two of Hymettian marble, taken from some ancient building. Ten of the capitals are Corinthian, and two are richly sculptured with military trophies. The entablature is also formed of ancient friezes and cornices. The upper row has ten smaller columns of *pavonazetto*, and two of black Egyptian granite, enclosing a gallery (formerly set apart for women), corresponding to the *triforium* of Gothic churches.

The **High Altar** and its tabernacle, supported by four red porphyry columns, stand above the *Confessio*, where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of SS. Lawrence, Stephen, and Justin. It was erected by the sons of Magister Paulus in 1148. As in all the great Basilicas, the high altar is reserved for celebrations by the Pope. Behind it is an elaborate screen in mosaic with panels of red and green porphyry, and an ancient **Papal Throne**, with spiral columns in mosaic. The pavement is Cosmatesque, of the 13th cent.

Looking back upon the face of the original Chancel arch is a **Mosaic** (578-590) of our Saviour with (rt.) SS. Paul, Stephen Hippolytus, (l.) Peter, Lawrence, and Pope Pelagius II. offering his Church, and the holy cities of Bethlehem and Jerusalem. 'So restored and disfigured that to all appearance they belong to a later period.'—*K.* Above the cities are two of the original windows of the 6th cent. basilica, formed of slabs of marble, in which were inserted circular panes of translucent alabaster, admitting a dim light, now replaced by gaudy-coloured opaque glass. During the restorations some remains of 12th cent. paintings were discovered between the windows on the outside towards the E. (only to be seen from the burying-ground).

Returning towards the entrance, on our left, below the Presbytery, a double flight of steps descends to the vestibule and mutilated nave of the primitive church which was cleared out in 1821, and is now converted into a species of open **Crypt**. It retains portions of its ancient pavement in rude mosaics and slabs of marble. In two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., not anterior to the 9th cent. Here are several sepulchral inscriptions and paintings of an early Christian date. Among them on the rt.

wall is a marble tablet, referring to the *Senatrices* Theodora and Marozia, the notorious mother and daughter who controlled the Papacy in the 10th cent. Another is dated A.D. 999, a period famous in Roman history in connection with Otho III.

At the extreme E. end, a plain marble sarcophagus in a niche with a metal railing in front was erected in 1881 to the memory of Pius IX., whose remains were then transferred hither from St. Peter's. Pius IX. left strict injunctions in his will that only 2000 fr. were to be spent upon his Tomb. So far as concerns the Tomb itself, his wishes were obeyed; but funds were afterwards raised, partly by a munificent private gift, partly by public subscription of small amounts, for the purpose of surrounding the Tomb with a more splendid memorial. The adjacent walls have therefore been covered with mosaics from the designs of *Cottaneo*, in a very effective style, half Lombardesque and half Renaissance. The three large subjects represent scenes in connection with the Promulgation of the Dogma of the Immaculate Conception in 1854. On the same side are medallion heads of SS. Alfonso dei Liguori and Francis of Sales, raised to the dignity of Church Doctors by Pius IX. Opposite are SS. Lawrence, Peter, Paul, and Stephen, as connected with the Church. To the l., SS. Cyriaca and Agnes, connected with the Catacombs; to the rt., SS. Francis and Catharine, patrons of Pius IX.

At the end of the l. aisle is the subterranean Chapel of *S. Cyriaca*, to which are attached the Indulgences granted by Pope Alexander II. At the top of the steps are two 16th cent. reliefs of Souls in Purgatory. Above the altar is a Pietà in white marble under a beautiful trefoil-headed mosaic arch. Behind this chapel runs a passage from which glimpses may be obtained of the CATACOMBS OF CYRIACA, now inaccessible. They consist of low galleries with loculi or graves on the sides. Over an altar in a recess are half-length figures of SS. Stephen, Peter, and Lawrence, commemorating the Monk's Vision.

In the beautiful and very interesting **Cloisters* (1216) are some curious ancient fragments, part of a frieze from the old Church, and Christian inscriptions found in the neighbouring catacombs. Near the entrance on the rt. is the lid of a Sarcophagus with reliefs of the Triumph of Cybele. The Cloister has about 60 colonnettes, enclosed within wide bays, and a fountain in the centre of the garden. The *Campanile* is of similar date.

On the S. side of the Church is the entrance to the CAMPO VERANO, or extramural

Cemetery, commenced during the French first occupation, and consecrated in 1837; it was greatly extended in 1854. Many fine monuments and statues by the best sculptors in Rome may be seen in the great quadrangle and on the hill behind the basilica. That erected by Pius IX. to the Zouaves and other foreign soldiers in his service, who fell in the battle of Mentana, occupies a central position in the upper part of the cemetery. At the E. end of the quadrangle opposite the entrance is a Chapel where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Cyriaca laid open, with the loculi or graves excavated in their sides, and a large arcosolium with paintings of the Good Shepherd and other figures.

The Doric square atrium, the monumental gate, and the Chapel were designed by *Vespignani*. The upper part of the cemetery, reached by a flight of 60 steps on the l., or by a winding carriage-road, commands a fine view of the Alban mountains.

ROUTE 36.

From the Palazzo delle Finanze to the Campo Militare, the Policlinico, and the Basilica and Catacombs of *S. Agnese fuori le Mura*.

[Tramway, p. [27], 7, 8.]

In the *Via Venti Settembre*, beyond the Fountain (Rte. 21), is the extensive and conspicuous Treasury, or *Pal. delle Finanze*, erected in 1875 at a cost of 500,000*l.* In laying its foundations in 1873, near the N.E. angle of the building, were discovered some remains of the *Porta Collina*, in the wall of Servius Tullius. The well-known reconnaissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side; if he had entered Rome, it is probable it would have been by this gate. At the same time came to light some shapeless ruins of a TEMPLE, together with a colossal marble head of Titus, now at Naples. At the extreme S. corner of the Palace were discovered in 1874 some scanty but interesting remains of the monastery of *S. Ciriaco*, built in memory of the Christians condemned to labour at Diocletian's Baths. In front of the Palace is a bronze Statue of the Finance Minister *Sella* (1884).

On the rt., at the end of the *Via Venti Settembre*, is the *British Embassy*, with a large and well-shaded Garden. Opposite is the *Villa Bonaparte*, originally *Cicciaporci*, and afterwards *Paolina*, so named from the Princess Pauline Bonaparte Borghese, sister of the first Napoleon, to whom it belonged. In the grounds was discovered, in March 1885, an ancient family hypogaeum, with seven marble Cippi. The largest contained the ashes of Piso Licinianus, whom Galba adopted as his successor, four days before his assassination in the Forum A.D. 69. Piso was murdered on the same day by order of his rival Otho. In 1878, between the new streets of Gaeta, Volturmo, and Montebello, extraordinary quantities of *amphorae vinariae* were found at about 5 ft. depth, extending much lower, in layers of from 3 to 6 ft., one above another, and all reversed. These empty jars came from a wine-shop frequented by the Praetorian soldiers, and were afterwards used for filling up the ditch of the Servian agger.

The *Porta Pia*, deriving its name from Pius IV., who began it in 1564, from the designs of *Michel Angelo*, was completed by Pius IX. in 1869. The coat-of-arms which stood over the Gate, carved by the great sculptor himself out of a marble capital found under the *Pal. della*

Valle, is now in the *Museo Artistico Industriale* (Rte. 2). It was through this gate that the Italian troops entered Rome after a short bombardment on Sept. 20th, 1870. The spot where the breach was effected is indicated by a tablet on the wall just outside the Gate, where the names of 83 soldiers who fell in the assault are inscribed. In the Corso d' Italia, on the left, is a modern column of Victory.

[On the rt. of the Porta Pia stands the *PORTA NOMENTANA* of Honorius (erected A.D. 400), and closed in 1564 by Pius IV. Through it passed the *Via Nomentana*, which is now represented by the *Via Venti Settembre* and the modern *Via Nomentana*. One of the towers protecting the old gate rests upon a massive square tomb of concrete, with traces of its travertine facing. A broken inscription, discovered in front of the tomb in 1827, revealed the name of Q. Haterius, named by Tacitus as the worst flatterer of Tiberius.

Further on is the *Campo Militare*, on the site of the Praetorian Camp of Tiberius, built by his minister, Sejanus (A.D. 23), and now surrounded by cavalry barracks. The N., E., and S. sides of the rectangle were included by Aurelian in his walls, their height being raised 10 to 15 ft. To this circumstance we are indebted for the preservation of the exact form of this celebrated Camp, memorable as the scene of the principal revolutions which occurred during the first three centuries of the Christian era. Considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. The gate on the N. side is the best preserved. A part of the S. side was roughly rebuilt with large and irregular stones, probably by Belisarius. The side of the Camp facing the Servian walls and the Rly. Stat. was discovered between the Via S. Martino and the Via Marghera, and consists, like the others, of a double row of cells of brickwork, coated with stucco. On examining the next part of the Aurelian wall, the rude stonework hastily put together by Belisarius may easily be recognised by the admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E. side are formed of massive blocks of volcanic tufa, derived from the wall of Servius, tombs, and other ancient constructions. The *Porta Decumana*, which formerly opened on the N. side, but was closed by Honorius, and the *Porta Principalis dextra*, may still be recognised. 'Here occurred that memorable and most melancholy scene in Roman history, when the Praetorians shut themselves within their Camp, after the murder of the reforming Emp. Pertinax, and put up the throne to auction. Julian and Sulpicianus bid one against the other; and at last ran up the price to 5000 drachmas to each soldier. Julian then impatiently outbid his rival by offering 6250, and the Empire was knocked down to him.'—B. The Praetorians were finally suppressed by Constantine, who caused the W. wall to be demolished.

At the S. angle of the Praetorian Camp is the *Porta Chiusa*, a good arch of travertine surmounted by an attic of six smaller ones, with entablature and cornice, now walled up. It led into the *Vivarium*, where the beasts destined for slaughter in the Colosseum were kept, and whence they were driven by night to their dens near the Amphitheatre.

E. of the Military Camp stands the *Policlinico*, one of the largest

Hospitals in Europe, arranged on an admirable system. To each disease is assigned a separate building, which itself consists of a series of detached pavilions connected by bridges—about 100 independent buildings in all, with 1000 beds. It was designed by *Guido Baccelli*; architect, *Giulio Podesti*; completed in 1904. Within the grounds is a cruciform sepulchral chamber of travertine ornamented with a cornice discovered in 1839. It contained three marble sarcophagi covered with reliefs representing Orestes and the Furies, and the Niobides, now in the Lateran Museum.]

From the Porta Pia, the ancient *Via Nomentana* passes through a district which is being rapidly built over. On the right is the *Villa Patrizi*, built by Card. Giov. Patrizi at the end of the 17th cent., much damaged in the Revolution of 1848, and since restored. It was a favourite retreat of Clement XVI., but its woods and gardens have been mutilated for building (small Catacomb). Beyond it is the *Villa Victoria*, an Industrial Home for orphan children founded by Mrs. Edgcombe Edwardes (adm. on Thurs., 3 to 6 p.m.). Further on is the *Villa Torlonia*, surrounded by beautiful and extensive grounds, which are unfortunately disfigured by artificial ruins.

About 1½ m. beyond the Gate on the left is the Basilica of

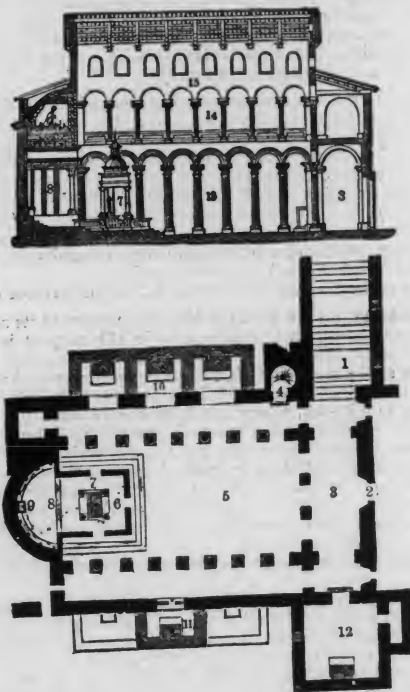
*S. AGNESE FUORI LE MURA, which has preserved its ancient form and arrangement with little change, and in this respect is one of the most interesting Churches in Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, to enclose the Tomb of St. Agnes. It was enlarged by Pope Symmachus (498-514), rebuilt by Honorius I. (625-40), altered in 1490, and restored by Pius IX. in 1856. It now belongs to the Canons Regular of St. John Lateran. To the rt. of the entrance Gateway is the Canons' residence, with remains of an Annunciation and other frescoes of 1454 on the 1st floor. In the court is a modern hall, on the site of an older one, where in 1854, Pius IX., and several cardinals, church dignitaries, and the French and Austrian generals, were precipitated headlong into the cellar in consequence of the floor giving way. This scene is represented in a decidedly ludicrous fresco which may be seen through a large window on the rt.

Crossing the court, and entering at a door on the rt., we descend † by a long flight of marble stairs (1), whose walls are covered with sepulchral inscriptions, chiefly Christian, found in the local catacombs. Some of them bear the name of a consul, which enables us to fix their date; others, although written in the Greek character, express Latin words. Many curious and interesting fragments of chancel screens are also built into the walls. At the bottom on the rt. is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (366-385); the letters are in the beautiful form which that pontiff usually employed.

The Nave has 16 ancient columns of *portasanta* (rare varieties), and *pavonazzetto*—some of them curiously fluted. The gallery, intended for women, has a row of smaller columns extending round three sides of the Church. All capitals are Corinthian or composite, except those

† On St. Agnes' Day (Jan. 21) visitors should secure a chair (15 c.) before descending the steps, immediately within the doorway.
[Rome.]

on the W. in the higher tier, which are Ionic. Between the windows are paintings of Virgin Martyrs. Under the high altar, with a baldachino sustained by four porphyry columns, is the **Confession** (1620) of St. Agnes, where her remains are deposited. Her statue on the altar is



SECTION AND PLAN OF S. AGNESE.

1. Stairs leading to the Church. 2. Entrance from the primitive atrium. 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confession. 7. High altar. 8. Tribune. 9. Episcopal throne. 10. Chapel of SS. Stephen and Lawrence. 11. Chapel of the Sacrament. 12. Sacristy. 13. Nave arcade. 14. Triforium gallery. 15. Clerestory.

an antique torso of Oriental alabaster, with modern head, hands, and feet, in bronze gilt. On the vault of the tribune is a **Mosaic** (625-638), specially interesting in the history of the art as being 'on the boundary line between the earlier and later styles. We find a significant deviation

from the general rule; instead of the figure of Christ is St. Agnes, between Popes Symmachus and Honorius, the only indication of the Godhead being a hand protruding from the clouds to crown the saint. The execution is rude and even poor.—K. The heads of the saints were restored in the 17th cent., and an inscription in Latin verse added. In the tribune is the episcopal chair. Of the chapels on the right the first is to S. Jerome; second, to SS. Stephen and Lawrence, represented in an excellent *relief (1490); here also is a beautiful inlaid altar; third, to S. Emerentiana. The centre chapel on the left is that of the Blessed Sacrament, with an old fresco of the Virgin and Child. On the l. of the high altar is a handsome antique candelabrum in marble, found in the adjoining Catacombs.

The festival of St. Agnes, on the 21st of Jan., is well worth attending. High mass, accompanied by music, is celebrated by the titular cardinal at 10, and is followed a little before 12 o'clock, by the blessing of two lambs, which are placed upon the altar decorated with ribbons. They are afterwards tended by nuns of the convent of S. Cecilia, until Easter, when their wool is employed in making the pallia given by the Pope to archbishops.

The ***Catacombs of S. Agnese** (entered from the l. aisle; Sacristan; 1 fr.) are the best preserved in the neighbourhood of Rome. They date from the 1st to the 6th cent., and contain mostly family vaults and private burial places, many of which have never been opened. To this fact is attributed the entire absence of painting. They were in two tiers, of which the upper one was destroyed to make way for the Basilica. There are several small square vaulted sepulchres of the 1st cent., some of which belonged to the Flavian, Claudian, and Ulpian families.

The adjacent **ARENARIA**, or pits from which pozzolana was excavated, are very extensive, and were also used for burial. One of the tombs is faced with slabs of marble, and has a portrait in mosaic within a hexagon of the deceased, the wife of a freedman of Marcus Aurelius (2nd cent.), and the *gammata*, or Greek cross. Many tombs bear signs of trades—such as the *Perna* (ham), signifying the grave of a pork-butcher (4th cent.). Others are ticketed with shells, tusks of wild boars, and other devices, as a means of recognition. In one of the galleries is a monogram of Constantine in mosaic. Some of the tombs were rifled in the 17th cent., since which time the Catacombs seem to have been forgotten.

In the empty recess of the larger sepulchres have been arrayed various objects found in the graves. The Chapel, supported by six columns hewn out of the rock, resembles those in the adjacent Cemetery (see below), but has no seats. It has, however, several large recesses for tombs, which seem to have been a later addition, and an *Adorante* incised on the wall.

The Sacristan also shows the adjacent round Church Tomb of

***S. Costanza**, built by Constantine over the porphyry sarcophagus containing his daughter's body, now in the Vatican. It is 24 yds. in diameter, surrounded by 24 coupled granite columns with richly worked Corinthian capitals in marble, and surmounted with a cupola. The waggon roof of the Ambulatory (between the columns and the outer wall) is divided into compartments covered with ***MOsaics** of the 4th

cent., the earliest known Christian series. The designs are floreated or geometrical patterns and vintage scenes, with genii gathering or pressing the grapes, perhaps in reference to the 'True Vine.' The Church is surrounded with twelve wide niches. In one of these, on the rt., are some fragments of Cosmatesque mosaic. Over the side doors are late and inferior mosaics of Christ with St. Peter (rt.), and Christ with SS. Philip and Thomas (l.). Alexander IV. converted this tomb into a Church (1256), and dedicated it to S. Constantia, whose remains were then removed from the porphyry urn, and deposited, with other relics, under the altar in the centre. Near it is an oblong enclosure (formerly called the Hippodrome of Constantine), which was a Christian cemetery, connected with the basilica of S. Agnese.

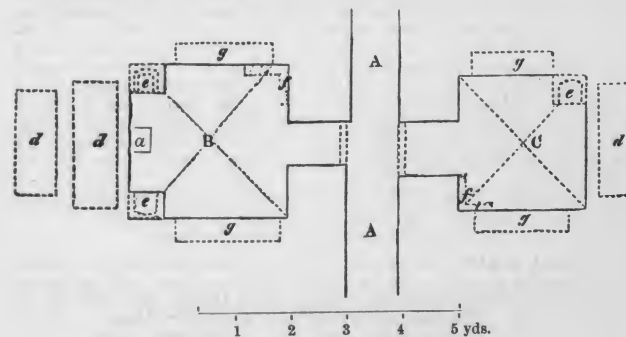
In the *Vigna Crostarosa* on the l., about $\frac{1}{2}$ m. beyond the Basilica, is the

**Cimitero Ostrianus*, or AD NYPHAS SANCTI PETRI, one of the most interesting of the Roman Catacombs. It is entirely distinct from that of S. Agnese. There are two tiers of galleries, the uppermost the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, long ago rifled of their contents. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-shaped inscription, on the mortar closing of a grave, to a certain Abundantia and Turbantia, with the names of the Consuls of the year A.D. 336. About 100 yards farther on is a cubiculum with several graves and a **Cathedra*, or episcopal chair, cut in the rock. This chamber is supposed to have served as a place of meeting for catechumens, the seat being that of the instructing priest or deacon. Not far from this is a chamber for female catechumens, devoid of all kind of ornament, but having a seat on each side of the door for the two priests or instructors, or priest and deaconess, who were required to be present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in a recess (*arcosolium*),† near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an *arcosolium* on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the Fiery Furnace on the other. Turning into the gallery, we find a cubiculum, the paintings on which are well preserved. Over the recess facing the entrance is Christ between six Apostles, the latter without nimbi. The roof is divided into compartments in which are painted Jonas under the arbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers. There is also a small credence table. One of the most interesting recesses is that known by the name of **CATHEDRAL* or Basilica; it is not far from the entrance, in the lower tier of galleries. The larger cubiculum (B on plan) contains the episcopal chair (a) with

† *Arco-solium* (*Arcus*, an arch, and *Solium*, a sarcophagus) is usually an arched recess, the lower part of which is filled up by a sarcophagus.

low seats (e, e) on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vaults. A projecting cornice may have been used for lamps. On the opposite side of the gallery is a smaller cubiculum (C) perhaps for women, the larger being for men.

The Chapel of the Virgin is a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule. At the farthest extremity is an altar under an *arcosolium*, over which is a painting—unfortunately mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* in the attitude of praying, and a Boy in front, supposed to represent the Virgin and the youthful Saviour. The monogram of Constantine shows that it is at least not older than the 4th cent. The absence of the nimbus would



CUBICULA IN THE CEMETERY OF OSTRIANUS.

- | | |
|---|---|
| A, A. Gallery of Cemetery. | d, d, d. Arcosolia, or Recessed Sarcophagi. |
| B, C. Cubicula, or Sepulchral Chapels, opening out of it. | g, g. Ordinary Graves, or Loculi. |
| a. Episcopal chair. | e, e. Seats for Priests or Instructors. |
| | f. Projecting Ledge for Lamps. |

indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of the Saviour with others in adoration on either side. In the lowest tier of galleries is a well-preserved chamber, with a spring running through it, supposed to have been used as a Baptistry. In its corners are rude imitations of columns, cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels. One of the latest and most interesting discoveries in this Catacomb is the site of the grave of S. Emerentiana, foster sister of S. Agnese.

For the continuation of the Via Nomentana, see Rte. 60.

ROUTE 37.

From the Porta Salaria to the Catacombs of S. Priscilla,
by the Villa Albani.

[For plan of this Route, see p. 437.]

The Via di Porta Salaria turns off to the l. from the Via Venti Settembre, just beyond the *Pal. delle Finanze* (Rte. 36).

The modern **Porta Salaria** (1 m. from the Piazza di Spagna) stands about 400 yds. beyond the Porta Collina of the Servian wall, and was so called from the supplies of salt carried through it to the Sabine uplands. By this gate Alaric entered Rome, A.D. 409. Having suffered from the bombardment of Sept. 20, 1870, it was taken down and rebuilt in 1873, from the designs of *Vespignani*, when three tombs were found embedded in the masonry. On the l. is a large circular monument in travertine belonging to a lady of the Cornelian family; on the rt., an oblong tomb without inscription, of the time of Julius Caesar, similar to that of Bibulus; and the tomb of Quintus Sulpicius Maximus, a precocious Roman school-boy, whose *cippus* is now in the *Pal. dei Conservatori*.

The greater part of the walls beyond this is in brickwork, of which the interior portion in the Villa Bonaparte is well preserved.

On the rt., $\frac{1}{2}$ m. from the gate, is the entrance to the

***VILLA ALBANI**, purchased by the late Prince Torlonia, with all its contents, for a sum exceeding 125,000*l.* sterling (Adm. only by special permission, very difficult to obtain). The Casino was built in the middle of the eighteenth century by Card. Alessandro Albani. 'Here,' says Forsyth, 'Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view.' Napoleon carried off 294 sculptures from the Villa to Paris, which were restored in 1815, but most of them were sold, to avoid the expense of transport, to the King of Bavaria.

In front of the building is a fine portico, decorated with columns of granite and cipollino, which opens into a suite of halls, having on each side wings in the form of galleries, preceded by vestibules, all of which are adorned with sculptures. Under the portico are statues and busts, chiefly of Imperial personages.

On the l. of the portico is the **Atrio della Cariatide**, so called from a (19) statue of a Caryatid, bearing on the back of the basket the names of the sculptors Criton and Nicolaus of Athens, who are supposed to have lived in the time of Augustus. On the pedestal, 20 Relief of Capaneus, struck by lightning. 16, 24 Archaistic statues of Canephoraes. From the vestibule opens the l. gallery, used as a conservatory, in which are a series of busts. Returning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino and a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms richly decorated with marbles; but the ancient sculptures in them are of little interest.

From an oval vestibule opens a flight of steps leading to the 1st floor. **Staircase**.—885 Fragmentary relief of the death of the sons and daughters of Niobe; on the rt. is Diana drawing her bow to slay the daughters. In the original composition Apollo would have appeared shooting the sons.

Sala Ovale.—906 Athlete, signed by Stephanos, a pupil of Pasiteles, a Greek sculptor who worked in Rome in the latter half of the first cent. B.C. Stephanos had again a pupil in Menelaos, who executed the group of Orestes and Electra formerly in the Villa Ludovisi. The similarity of style in the work of those two generations of sculptors, who trace their artistic descent from Pasiteles, suggests that Pasiteles had created this style. It is remarkable for retaining much of the manner of archaic Greek sculpture previous to the time of Pheidias, and for adding to this archaic stiffness and love of figures with large bones, a marked effort to express sentiment and tenderness. 915 Cupid bending his bow.

Galleria Nobile, a fine room, opening out of which are several smaller ones; the roof was painted by *Mengs*, and represents Parnassus with Apollo and the Muses. The walls are richly ornamented with marbles and mosaics, and have several reliefs let into them. 1012 Pallas. 1013 Adonis as Castor. 1008 Hercules and the Hesperides. 1009 Daedalus and Icarus. Over the principal entrance, 1014 Relief of a sacrifice, with a Corinthian temple in the background, in the archaistic manner. Corinthian columns were not however introduced till long after the archaic age of sculpture: for that reason and for the imitative rendering of drapery, this relief cannot be true archaic, but must be called archaistic.

1st Room on the rt. (over the chimney), 1031 An extremely beautiful *Greek relief, frequently described as *Orpheus*, with lyre in hand, bringing back Eurydice. A very similar relief in the Naples Museum has these names inscribed on it, but probably by a later hand. Other names suggested for the Albani figures are *Zethus*, *Antiope*, and *Amphion*. The sculpture is undoubtedly Greek, of the age immediately subsequent to the Parthenon; the frieze of which it constantly recalls, so elevated is the style and so impressive the calmness and dignity of the group. It had probably been an Athenian tombstone. 1034 Theophrastus.

Paintings.—In the 2nd and 3rd room is a collection of pictures removed from the *Pal. Albani*. 37 *Perugino*: *Altar-piece in six compartments, representing the Adoration of the infant Saviour by the Virgin and St. Joseph, with Angels, SS. Jerome and John Bapt., the Annunciation, and Crucifixion (1491). 36 *Niccolò da Foligno*: Virgin and Child with Saints (1475). 55 *Vandyck*: Crucifixion. 49 *Vanderwerff*: Descent from the Cross. 35 *Luca Signorelli*: Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donor. 58 Small sketch of the Transfiguration attributed to *Raphael*; it is about 4 ft. square, and stood formerly in the bedroom of the Princess Albani. 59 *Salaino*: Virgin and Child; the former holds violeta, the latter a lily (by *Gianpietrino*); deep orange, characteristic.

Returning to the *Galleria Nobile*, the 1st Room on the left contains (994) a relief of Antinous, found in the Villa Adriana, and rendered

famous by the high praise of Winckelmann, which probably few would now share. 997 Female Satyr playing the flute.

2nd Room.—985 *Relief of an Amazon striking down a dismounted horseman—one of the grandest examples of Greek sculpture in Rome, dating from about 410 B.C., and found near S. Vito in 1764. It may have been originally one of the many beautiful monuments for which Athens was and still is famous. This relief has been injured in several places.

980 *The so-called Leucothea relief, a true example of archaic Greek sculpture at the stage just before it passed to greater freedom, and threw off the restraint which is still marked here in the stiff draperies, the uniform lowness of the relief, and the refined love of details. 967 Relief, two dancing figures, archaistic. 970 Statue of Minerva, archaistic. 991 Archaistic relief, the right half restored: a female figure seated in front of a temple, and holding in her hand a mirror. 993 Statue of Dionysos, also in a marked archaistic manner. 977 Archaistic relief, contest of Apollo and Hercules for the Delphic tripod.

3rd Room.—17, 18 *Giulio Romano*, Sketches in oil for the Myth of Psyche in the Pal. del Tè, Mantua. 21 Portrait of Sir Thomas More, attributed to *Holbein*.

Gabinetto, at the E. extremity of the Casino. 952 *Bronze APOLLO SAUROCTONOS, nearly half life size, found on the Aventine, and much restored. This very fine bronze is held to approach more nearly the original of Praxiteles than even the beautiful marble statue of the same subject in the Louvre. Compare also the marble copy in the Vatican Museum (264) *Gallery of Statues*. The eyes and diadem are of silver. 957 Small relief of the Apotheosis of Hercules, with his Labours on pillars at the sides. 965 Aesop.

Passing through two rooms, one of which has some Flemish tapestry, we now return to the Oval Saloon, and descend to the Ground Floor. At the end of the wing on the left is the *Atrio della Giunone*. Thence we pass to the *Gallery*. 103 Bacchante. 106 Faun with the young Bacchus. *Sala delle Colonne*, with an ancient mosaic pavement. 131 Sarcophagus with reliefs of the marriage of Peleus and Thetis. **Gabinetto Primo.**—161 Curious relief representing Diogenes in a large jar receiving Alexander. **Gabinetto Secondo.**—In the centre a large tazza with the Labours of Hercules, found near the temple of that hero erected by Domitian on the Via Appia. **Gabinetto Terzo.**—An interesting mosaic of the Nile, with several of the animals inhabiting its banks. **Gabinetto Quarto.**—219 Faun in Parian marble. This room opens on a terrace shaded with ilex, and adorned with numerous sepulchral cippi, reliefs, and inscriptions. It leads to the *Bigliardo*, handsomely decorated with marble columns. 317 Statue of a young athlete, much restored, but an interesting example of the school of Pasiteles (1st cent. B.C.). 328 Bust of the Emp. Gordian.

Coffee-house.—This part of the Villa consists of a semicircular portico, supported by columns of granite. Under the arcade are a number of statues and busts, most of them much restored.

Outside the Coffee-house, at its basement, are some Egyptian statues in black and grey granite, and several fragments of sculpture.

The *Galleria del Canopo* is handsomely decorated, but contains no sculptures of special interest.

In the *Villa Bertone*, 5 min. beyond the V. Albani on the l., was discovered in May, 1885, a large and very interesting circular **Monument*, much resembling in construction that of Caecilia Metella. It forms a cylinder of admirably worked travertine masonry, 10½ ft. high, comprising the basement and cornice, and 38 yds. in diameter. The inscription 16 ft. long, carved on blocks of marble in perfectly formed letters, records the erection of the Tomb by Lucilius Paetus for himself and his sister, Lucilia Polla.

VM. LVCILIVS . M . F . SCA . PAETVS
TRIB . MILIT . PRAEF . FABR . PRAEF .
EQVIT.

LVCILIA . M . F . POLLA . SOROR

The Mausoleum was surmounted by an earthen cone 15 ft. high and planted with shrubs. From the position of other tombs in the vicinity we infer that it had already been buried and hidden, to the upper cornice, in the second half of the 3rd cent., when this quarter became a suburban necropolis.

An entrance opens into a vaulted corridor 12 yds. long, paved with travertine, which descends to the sepulchral chamber in the centre of the monument. On each side of the corridor is a cornice with stucco reliefs, now mostly destroyed. The cell, 9½ ft. by 6½, has solid pilasters at the angles to sustain the vault. In the walls are three niches to receive the cinerary urns, but the contents were plundered when the cell was transformed into a small cemetery. At that period a rude sarcophagus of travertine was placed in a niche, on the rt. of the passage, where it yet remains.

Two rows of loculi were found on each side of the corridor, almost intact and mostly closed with tiles. Some of them, however, were faced with marble slabs, taken from more ancient sepulchral monuments, with the original inscriptions turned inwards. Outside the corridor near the entrance were found two loculi which contained corpses of children. The Christians seem to have discovered the tomb by accident, and to have occupied it as a burial-place, about the end of the 4th cent.

The sepulchres of the original monument have entirely disappeared, but two marble portrait busts were found in 1886. One represents a man in military dress, with the *chlamys* buckled on the left shoulder and the short sword (*parazonium*) across his breast. On his head is a civic crown. The other is much damaged, but still reveals the delicate features of a young woman. We may conclude that these portraits represent Lucilia Polla and her brother, M. Lucilius Paetus.

5 min. further on the rt. is the Cemetery of S. Felicità, with three tiers of galleries much dilapidated. After 3 min. we cross the broad *Viale della Regina*, which leads to the (1 m.) *Aequa Acetosa* and the *Ponte Molle*, affording a beautiful walk or drive. [Just beyond the large and handsome *Villa Smith*, which stands back on the rt., a short cut descends through fields to the Springs. Thence to (1 m.) *S. Andrea a Ponte Molle* and (1 m.) *Porta del Popolo* (Rte. 88).]

7 min. further on is the Cemetery of SS. Thraso and Saturninus, which opens from the *Villa Gaugalandi*. It is very extensive, but

difficult of access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, 'Dormitio Silvestri'—the sleeping-place of Sylvester. Opposite is the *Villa Savoia*, which is now one of the Royal residences.

2 m. from the Porta Salaria are the *Catacombs of *Santa Priscilla*—entrance on the l. at the junction of two roads—the most ancient, and among the most interesting in Rome. They are open on Sundays and Festivals only. This was the burial-place of Pudens, a convert of St. Paul (2 Tim. iv. 21), of his daughters Pudentiana and Praxedes (Rte. 14), and of Priscilla or Prisca, supposed to have been the mother of Cornelius Pudens, who bought the house of Aquila and Prisca on the Aventine before A.D. 222. Here also were afterwards interred Felix and Philip, martyred sons of St. Felicitas (160), and a beggar named Crescentius, who also suffered under Marcus Aurelius (163). In a small Oratory, near the S. end of the Catacomb, was discovered, in 1888, the Tomb of the ACILII GLABRIONES, descendants of Manlius Acilius Glabrio, ex-Consul, who was condemned to death under Domitian as an atheist, and buried here. Over the Cemetery was raised the *Basilica of St. Sylvester*, remains of which have been recently brought to light. It was the burial-place of Popes Marcellus (308), Sylvester (314), Liberius (352), Siricius (384), Celestin I. (422), and Vigilius (538).

The inscriptions and paintings in this Cemetery are of the highest interest. Many names are scratched on the plaster, often in Greek characters, while others are written in red paint on the tiles which faced the tufa walls. The so-called *Cappella Greca* contains paintings of the 2nd cent. Among the subjects are Orpheus taming the beasts, Daniel and the lions, the three Children refusing to adore the golden image, the Adoration of the Magi, and the raising of Lazarus. The best preserved is an Agape with many figures, discovered upon the wall of another Oratory in 1893. A Virgin and Child of great beauty, with a prophet standing and pointing to a star above the group, is quite classical and Pompeian in character, and is supposed to be the earliest representation of the Madonna (cir. 170). On the wall at rt. angles to the l. of it is a broken relief in stucco of the Good Shepherd.

Opposite the Cemetery are the kennels of the Roman foxhounds. The branch road on the rt. leads to the beautiful *Villa Chigi*. Descending to the l. we reach the (½ m.) *Ponte Salario*, a bridge of three arches crossing the Anio, the piers of which, in square blocks of red tufa of the oldest Roman period, were cased with travertine in the 6th cent. by Narses. The Ponte Salario was partially destroyed in 1849, when all the bridges on this side of the city were blown up to prevent the advance of the French besieging army, and more ruinously in Oct. 1867, by the Pope's troops, in dread of the Garibaldian inroad. It was rebuilt in 1874. ¼ m. higher up the Anio (Teverone) is crossed by a Rly. Bridge; ¼ m. lower down it falls into the Tiber. On the l. rises the *Forté di Monte Antenne*, one of the 17 which protect the entrenched Camp of Rome. It stands on the site of the ancient ANTEMNÆ, destroyed by Romulus. Here are some remains of walls and reservoirs.

Beyond the bridge are the ruins of a Roman sepulchre surmounted by a mediæval tower on the l., from which the road for the next 2 m. runs across the plain of *Prato Rotondo*, having the Tiber at a short distance on the l., and on the rt. the low range of hills that extend from

the Anio to Fidenæ. It was in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettius Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. Here also antiquaries place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge is the *Torre Serpentara*, at the base of the hill on which are situated the ruins of *Serpentara*. 6 m. from the Porta Salaria is the *Villa Spada*, on a hill scantily clothed with olives, which was the citadel of the ancient Fidenæ, and afterwards the seat of the Roman *Municipium*. The *Curia* (town hall) was discovered near the Rly. guard-house in 1889-90, as well as several pedestals of Imperial statues inscribed with their names. A gradual ascent of about a mile now brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., along which the Etruscan city of Fidenæ is supposed to have extended, from the picturesque hill of Castel Giubileo. No ruins are visible, either of the ancient city or of its citadel, Fidenæ having been destroyed more than four centuries before our era.

'Making the circuit of Castel Giubileo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenæ, like Veii, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus*, or barrowed passage, was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenæ was probably on the heights to the N.E., called *Poggio de' Sette Bagni*, where are a number of caves. The walls have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence.—Dennis.

Castel Giubileo is on the Rly. to Florence, 6 m. from Rome. It was built in 1300 by Boniface VIII., and named after the Jubilee which the Pope instituted in the same year. A road leads hence to (2 m.) *Privatoporta*, crossing the Tiber on an iron bridge erected in 1838; thence there is electric tram to *Civita Castellana*.

Returning to Rome, a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt. ¼ m. beyond Castel Giubileo, passing by Redicicoli, Bufalotta, and the *Casale della Bella Donna*: from the latter a good road of ¼ m., by *Le Vigne Nuove*, and the *Mons Sacer*, leads to the *Ponte Nomentano*, 2 m. from the Porta Pia (Rte. 86).

On the l. in the *Strada delle Vigne Nuove*, about ¼ m. beyond a tower which serves as a *castellum* for the *Aqua Marcia*, is the gate of the *Vigna Chiari*, on the site of the entrance to the *Saburtanum Phœnis*, or *Villa of Phaon*, where Nero committed suicide (Rte. 60).

ROUTE 38.

To Civita Castellana, visiting the Villa Borghese, the Villa di Papa Giulio, Ponte Molle, and Prima Porta. Tram.

[For plan of this Route, see p. 437.]

[Tramway, p. [27], 11, 12.]

The tram takes 40 minutes to reach Prima Porta, and 2½ hours from Rome to Civita Castellana.

On the rt., immediately outside the Porta del Popolo, is the entrance to the grounds of the

*VILLA BORGHESE (Adm. p. [34]), purchased by the Government in 1902, and now officially styled the *Villa Umberto Primo*. There is another entrance, nearer to the Casino, just outside the Piazza Pinciana. The park is well wooded and very pretty. Another entrance is being made to it from the Pincio. Opposite the *Giardino del Lago*, a statue of *Victor Hugo* was erected in 1905, presented by the French-Italian League. About half way between this and the *Porta Pinciana* is a statue of *Goethe*, presented by the German Emperor William II.

The *Casino*, formerly used as a summer residence, was erected by Card. Scipio Borghese, from the designs of Vansanzio, enlarged in 1782, and converted into a gallery of sculpture under the direction of Canina. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in the adjacent Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 million francs was promised to Prince Borghese, but not fully paid. A great portion of the present collection was made since that time.

The Casino consists of two floors, the lower one containing chiefly ancient sculpture, the upper modern statuary and pictures from the Palazzo Borghese.

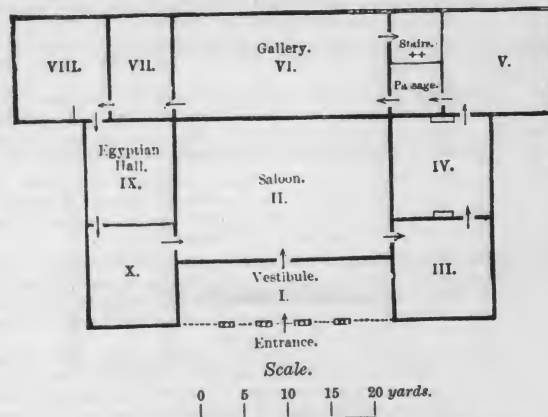
I. Vestibule.—Two ancient candelabra. Three mutilated reliefs from the Arch of Claudius, erected to commemorate Victories in Britain (A.D. 52). It stood at a spot near the Palazzo Sciarra in the Corso.

II.—Great Hall or Salone, decorated with eight columns of pink Baveno granite. The floor is inlaid with ancient mosaics of gladiators, discovered, in 1834, in the ruins of a Roman villa near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics, though barbarous in an artistic sense, are interesting for the costumes, armour, and weapons of the gladiators, as also for their inscribed names. In many respects similar to this is the mosaic floor of boxers in the Christian Museum at the Lateran.

Under the statues on the l. and rt., and above the glass door, are Bacchic reliefs; over the latter, Curtius leaping into the gulf.

III.—56, 58 Two graceful draped female statues of Graeco-Roman work. 61 Minos sacrificing to Poseidon—fragment of a relief; remainder in the Louvre. 62 Leda and the Swan. 64 Relief: Ajax seizing Cassandra, beside the image of Athenè. 65, 69 Roman street-Arabs. 71 Tomb relief—Graeco-Roman. In the centre *Princess Pauline Borghese, sister of Napoleon I., by *Canova*. Paintings: *Dosso Dossi*, Apollo and Daphne; *Caravaggio*, David with the head of Goliath.

IV.—In the centre is a statue of David, by *Bernini*. 78 Herma of Pan. 79 Reliefs from a sarcophagus: five labours of Hercules. Opposite is a similar relief with other five labours. Late debased art. 80 Frieze of another sarcophagus: Scene from the Trojan war. 87



PICTURE GALLERY AT CASINO BORGHESE—GROUND FLOOR.

Sarcophagus with Tritons and Sea Nymphs; on the water in the centre is the head of a marine deity. History of Leto and the birth of Artemis and Apollo. 100 Statue of Venus, of the type of the Venus dei Medici. 103 Boy Hercules. Painting: 7 Venus, by *Padovanino*.

V.—In the centre, Apollo and Daphne, by *Bernini* (1616). 116 Three-sided base, with reliefs of Mercury, Venus, and Bacchus. 115 Boy playing with a bird. 114 Boy crying.

VI.—Galleria, 60 ft. long, opening on the garden, panelled with *Giallo di Siena*, *Marmo Imezio* (white with grey stripes), *Fiore di Persico* (peach blossom, mottled lilac), &c. Two columns and their pilasters in oriental alabaster. Between them stands a vase of green granite, probably unique. The porphyry heads with alabaster busts of the Caesars are modern. The porphyry urn, in the centre, is said to have

been brought from the Mausoleum of Hadrian. In a niche at the end, 143 Bacchus. To the rt., head of Juno in *Rosso antico*. 145 Bronze herma of Bacchus, on pedestal of alabaster.

VII.—172 Hermaphrodite found near S. M. della Vittoria, with that of the same subject now in the Louvre. 181 Female head, on a bust which, though antique, does not belong to it. At first sight this beautiful head gives the impression of its being a fine example of true archaic Greek sculpture of the 6th cent. B.C. But against that view is the use that has been made of the drill in working the curls of the hair on the forehead, the drill not having been invented in archaic times. A comparison with 216 in Room IX. will show that in this head the ear is not sufficiently clear of the hair, the eyebrows do not slope forward rightly from the eyes, while the manner of working the hair on the crown of the head and down the back of the neck is not appropriate to archaic art, but more to a later period. This head does not seem to belong to the ordinary class of archaistic sculptures in Rome, but appears rather to be the work of a good Greek time, such as the 4th cent. B.C., when for some hieratic motive a true archaic statue was reproduced.

The two mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the ancient mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.

VIII.—In the centre, Aeneas carrying Anchises, sculptured by *Bernini* in his 16th year (1613). By a window, Woman carrying a basin. Painting: 22 *Dosso Dossi*, a sick man and his wife imploring relief from SS. Cosma and Damiano. 23 *Titian*: Samson.

IX.—(Camera Egiziaca), full of rare and beautiful marbles. 200 In the centre stands a marble group of a *Boy on a dolphin, trying to force open its mouth, and called Palaemon, son of Athamas and Ino. It is said to have suggested to Raphael the Jonah of the Cappella Chigi in the church of S. M. del Popolo. 203 Paris.

216 *Draped female figure of beautiful archaic Greek work of the 6th cent. B.C., perhaps the only really valuable sculpture in the collection. The face is an admirable example of the archaic manner; the folds of the drapery are stiff and flat, as was characteristic of the time; the whole statue is conspicuous from the rarity of such true archaic Greek work in Rome.

X.—225 *Fine semi-colossal statue of the Dancing Faun, discovered in 1832, with several others purchased by Prince Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salaria. 227 Seated figure restored as Mercury, with petasus on his head and lyre in his hand; rt. arm also restored. The face retains something of a good Greek type, but the body and drapery are in the ordinary Graeco-Roman manner. 232 Very good ancient copy of the Faun of Praxiteles. 233 Seated statue of Pluto, a fairly good Greek work; both arms restored. 241 Seated group of Dionysus and a girl.

We now return to the further end of Room VI., and ascend a staircase to the

*Picture Gallery.—This admirable collection is the largest and most important in Rome. It was removed from the *Pal. Borghese* in

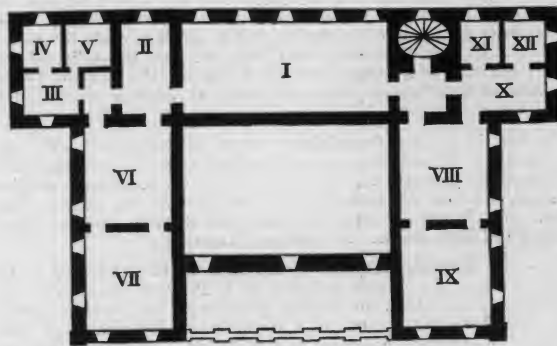
1891. A few of its treasures have disappeared, among which the most famous was a so-called Portrait of Caesar Borgia, attributed to Raphael, but probably painted by *Bronzino*.

At the top of the stairs we turn to the rt., and enter

Room I.—On the l., 34 School of *Francia*, Virgin and Child. 35, 40, 44, 49 *Albani*: Four circular pictures representing the Seasons.—'Only one (44) by his own hand.'—K. 'Good decorative works.'—M. 42 *Guercino*: Prodigal Son. 51 *Guido Cagnacci*: Sibyl.

53 *Domenichino*: *Chase of Diana. 'A very pleasing composition, fine in its lines and full of characteristic movement, though the expression of the heads is not equally natural throughout.'—K. 'A charming picture, which is worthy of a purer period of art.'—M.

55 *Domenichino*: *Cumaeon Sibyl, one of his most celebrated and graceful paintings. 57 *Marco Meloni*: St. Francis. 58 *Lodovico Caracci*: St. Theresa. 60 School of *Francia*: Virgin and Child, with



PICTURE GALLERY AT CASINO BORGHESE—FIRST FLOOR.

SS. Jerome and Catharine. 61 Virgin and Child. 62 *Fr. Vanni*: Marriage of St. Catharine.

65 *Francia*: *St. Stephen. 'A perfect example of his power of spiritual expression with gem-like colour.'—K. 'Of his early period (1490-96). Few paintings are so full of the essence of the purest art as this.'—M.

66 School of the *Caracci*: St. Francis. 68 *Barocci*: Flight of Aeneas from Troy.

II.—73 *Mola*: Portrait of a Pope. 74 *Pontorno*: Elderly man in a red velvet tunic, holding a letter. 75 *Bronzino*: Lucrezia. 'These early works are all very careful in drawing, but black in the shadows.'

—M. 80 *Scipione Gaetano*: Female portrait. 86 School of *Raphael*: Boy Knight. 92 *Baldassare Peruzzi*: Female portrait. 94 *Bronzino*: Cosimo dei Medici. 97 *G. B. Moroni*: *Portrait; 'does not even belong to the Venetian School.'—M.

III.—*Garofalo*: 204 Last Supper. 208 Holy Family, with St. Anthony. 210 Virgin and Child. 224 Nativity; 'both the feeling and execution show it to be a very youthful work.'—*M.* 240 Virgin and Child, with SS. Paul and Peter. 235 Woman of Samaria. 236 Calling of St. Peter. 242 Holy Family with St. Michael. 244 Noli me tangere. 237 Scourging of Christ. 239 Adoration of the Magi.

217 *Dosso Dossi*: *Circe. 'Here the master is seen indulging in a highly poetical and imaginative feeling, in the greatest naïveté of expression, and in a richness and depth of colour worthy of Giorgione.'—*K.* 'An early work, about 1516, fresh and full of poetic feeling.'—*M.*

211 Virgin and Child. 218 *Mazzolino da Ferrara*: *Adoration of the Magi. 'One of the best examples of his work.'—*K.* 'Clear and bright in colour, with a fine architectural background.'—*M.* 245 *Battista Dossi*: Virgin and Child with Angels, in a landscape.

IV.—*Raphael*: Frescoes from the walls of the so-called Casino of Raphael, which once stood in the grounds of the Villa Borghese, but was destroyed in 1849. 303 Marriage of Alexander and Roxana, 'from an engraving for which a drawing in Indian ink was made by *Pierino del Vaga*.'—*M.* 294 Vertumnus and Pomona. 300 Bersaglio de' Dei. Archers shooting at a target with the arrows of the sleeping Cupid, allegorical of the Passions, from a drawing at Windsor attributed to *Michel Angelo*.

V.—268 *Vandyck*: Crucifixion; 'copy or imitation.'—*M.* 272 *Pieter Codde*: 'Six soldiers in various attitudes, though it is impossible to guess what they are all about.'—*M.* 273 *G. Lundens*: Surgical operation. 'A sprightly little painting (1648).'—*M.* 274 *Rubens*: Visitation. 278 *Brueghel*: Orpheus. 280, 286 *Andrea Solario*: Mater Dolorosa and Ecce Homo. 291 *Teniers*: Interior.

VI.—133 *Marcello Venusti*: Small copy of *Our Saviour at the column, by *Seb. del Piombo* (original at S. Pietro in Montorio). 137 *Paolo Veronese*: St John the Baptist preaching; 'by *Battista Zelotti*.'—*M.* 139 *Savardo*: Portrait of a young Man. 101 School of *Paolo Veronese*: St. Anthony preaching to the Fishes. 106 *Palma Vecchio*: Lucretia; 'of that period when he was closely connected with *Lor. Lotto*.'—*M.* 157 *Venetian School*: *Virgin and Child, with SS. Barbara and Christina, and two donors; 'apparently a contemporary copy of some lost work by *Lotto*.'—*M.* 115 *Pordenone*: *Family Group. 119 *Paris Bordone*: Sleeping Venus and a Satyr; 'an inferior copy.'—*M.*

125 *Correggio*: *Danae. 'The surface glazings have disappeared, but it is still perhaps the most Corregginesque work of *Correggio*, and a triumph of aerial perspective and chiaroscuro. As to the consummate manner in which the artist has dealt with his subject, it is so true, so human, so chaste in the truest sense of the word, that I may safely say I know no modern work which in this respect is more worthy to be ranked with Greek art.'—*M.* The little Cupids, it should be observed, are not sharpening their arrows, as is commonly supposed, but trying the golden flakes upon a touch-stone, which accounts for their expression of pre-occupied interest.

124 School of *Paolo Veronese*: Venus and Cupid, with a Satyr. 127 *L. Bassano*: Trinity, 'finely coloured.'—*M.* 136 *Caravaggio*: Boy with fruit.

VII.—193 *Lorenzo Lotto*: *Virgin and Child, with SS. Onofrio and Augustine. 143 *Venetian School*: *Female portrait; 'by *Giorgione*.'—*M.* 144 *Bassano* (or *Andrea Schiavone*): Last Supper.

147 *Titian*: *SACRED AND PROFANE LOVE; an allegorical composition. 'One of the most fascinating and beautiful of *Titian*'s productions, in which is seen the influence of *Giorgione*.'—*K.* The contrast between the undraped and the gaudily bedecked figure would have been better expressed by the words Artless and Conventional.

148 *Valentin*: Prodigal Son. 149 *Bonifazio Veneziano*: Woman taken in Adultery. 'Either a feeble work of the School, or an old copy.'—*M.* 110 *Caravaggio*: Virgin and Child with S. Anna. 'Unpleasing, but remarkably able.'—*M.* 156 *Bonifazio Veron.*, Senior: Sons of Zebedee.

163 *Palma Vecchio*: *Virgin and Child, blessing a female suppliant, between SS. Anthony and Jerome. 'The Madonna looks like a Romanesque peasant girl. Probably of his middle period (1514-18).'—*M.*

164 *Cariani*: Virgin and Child, with St. Peter. 'The drawing is poor; the figures are trivial and plebeian; the Child is heavy, coarse, and without grace of movement; and the clouds are woolly. The colouring, however, is refined and glowing.'—*M.*

170 *Titian*: *Cupids, Venus, and Graces; 'a magnificent piece of colouring, and probably of the painter's matured period.'—*M.* 'One amorino tries by fair words to get permission to fly away, while the other is bound.'—*Cic.*

171 *Pordenone*: Holy Family, with SS. Jerome and Catharine, and landscape background; 'one of his coarsest works.'—*M.* 176 *Bellini*: Small Virgin and Child (early). 'The picture has little merit, and is only by some pupil or imitator, probably *Bissolo*.'—*M.* 177 *Bugiardini*: Virgin and Child, with St. Catharine. 181 *Dosso Dossi*: *Saul and David, with the head of Goliath. 'A grandly painted picture.'—*K.* 'One of his later, and therefore less powerful works.'—*M.* 185 *Lor. Lotto*: Male *Portrait. 'Shows a remarkable refinement, a rare power of seizing character and expression.'—*K.* In the background is St. George slaying the dragon. 188 *Titian*: *St. Dominic. 186 *Bonifazio Veronese* (Jun.): *Prodigal Son.

Returning to the entrance, we turn to the rt. into

VIII.—310 *Fra Bartolommeo*: Holy Family (1511). 'The composition is apparently that of *Fra Bartolommeo*; but the careless execution is undoubtedly that of *Mariotto Albertinelli*. It is signed with the red cross and two interlaced rings—the former referring to the Convent of St. Mark in Florence, the latter to the two friends and co-workers, *Fra Bart.* and *Mariotto*.'—*M.*

318 *Carlo Dolci*: Virgin and Child. 326 *Lucas Cranach*: Venus and Cupid (1531). 'A fine piece of colour.'—*M.* 328 *Andrea del Sarto*: Magdalen. 'A charming little picture by *Dom. Puligo*.'—*M.* 331 Virgin and Children with Angels. 334 Virgin and Children—all copies, with forged monogram. 336 *Bugiardini*: Virgin and Children. 343 *Piero di Cosimo*: Virgin adoring the Child, with St. John and two Angels. 346 *Sassoferrato*: Copy of *Titian*'s Three Ages.

348 *Botticelli*: Virgin and Children, with six singing angels (round). 'The execution can only be ascribed to one of his assistants. The hands are absolutely lifeless, and the hair is treated without intelligence.'—*M.* [Rome.]

350 *Luca Giordano*: Martyrdom of St. Ignatius. 352 *Florentine School*: Holy Family (round).

IX.—365 *Pomerancio*: Holy Family. 366 *Florentine School*: Virgin and Children.

369 *Raphael*: *ENTOMBMENT, painted after his return from Florence, for the Church of S. Francesco at Perugia in 1506. From the number of its designs and studies it evidently tasked his powers to the utmost. 'The execution is severe and careful, but extremely beautiful, the action true and powerful, the expression of the single heads as fine as anything that issued from the master's hand, while the modelling of the Saviour's body, the work of a painter only twenty-four years of age, may take its place among the master-works of Christian art.'—K. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The predella, Faith, Hope, and Charity, is in the Pinacoteca at the Vatican.

371 *Ridolfo Ghirlandajo*: St. Catharine. 375 *Umbrian School*: Predella—Entombment with Saints. 376 *Sacchi*: *Portrait of Orazio Giustiniani. 377 *Fiorenzo di Lorenzo*: Crucifixion, with SS. Jerome and Christopher. 'The earliest work known to be by Pintoricchio.'—M. 382 *Sassoferrato*: Virgin and Child. 386 *Perugino*: St. Sebastian. 390 *Ortolano*: *Deposition, with forged signature. A fine picture by *Garofalo* (about 1508), 'executed carefully and with a good understanding of effect.'—M. 394 *Eusebio di S. Giorgio*: St. Sebastian. 395 *Perugino*: Ecce Homo.

397 *Raphael*: Portrait, 'probably of Pintoricchio. It should be compared with several heads of Apostles in the Coronation of the Virgin at the Vatican.'—M. Formerly attributed to Holbein.

396 *Antonello da Messina*: Male portrait—about 1476. 'The expression is most unpleasant, but the eyes are full of life.'—M. 398 *Taddeo Zuccherò*: Christ bewailed by Angels; 'a picture of great effect, in which the painter's original gifts got the better of his false principles.'—K. 399 *Timoteo della Vite*: *Portrait of Raphael as a boy of twelve. 400 *School of Raphael*: Youth. 401 *Perugino*: Virgin and Child (copy). 402 S. M. Magdalen. 408 *Pontormo*: *A Cardinal. 'One of his finest portraits.'—K. 409 *Garofalo*: Holy Family. 411 *Vandyck*: Entombment; 'copy or imitation.'—M. 413 *Giulio Romano*: Good copy of Raphael's Julius II. 416 *Innocenzo da Imola*: Portrait. 355 *Sassoferrato*: Copy of Raphael's 'Fornarina.' *Simone Martini*: Madonna and Child.

X.—461 *Solario*: *Christ bearing the Cross; 'recalls the style of Quentin Matsys,' and is undoubtedly by a Flemish painter.—M. 462 *Sodoma*: Pietà—darkened with age. 459 *Sodoma*: Holy Family. 'The execution is good, but the vigour and freshness of his early Lombard days are no longer apparent.'—M. 456 *Gianpietrino*: Virgin and Child. 425, 427, 440, 442, 463 *Bacchiacca*: History of Joseph, in five small paintings. 439 *Lorenzo di Credi*: *Virgin and Joseph adoring the Infant Christ. 'Not genuine, but by a skilful Florentine painter.'—M. 434 *School of Leonardo da Vinci*: *Leda—copy of a fine painting by Sodoma. 435 *Marco da Oggionno*: *Youthful Christ, blessing. 433 *Lorenzo di Credi*: Virgin and Children. 429 *Luini*: St. Agatha. 470 *Vanity* (both copies). 424 *Raphael* (copy): Virgin and Child (Casa d'Albi).

XI.—Mosaics, by *Marcello Provenzale*: 492 Orpheus. 495 Paul V. 519 View of the Villa Borghese in the 17th cent. 514 Female head (drawing), 'by some inferior imitator of Bernardino dei Conti.'—M.

At a large fountain basin of grey granite, $\frac{1}{2}$ m. beyond the Porta del Popolo, is the entrance to the

Casino di Papa Giulio, built by *Vignola* for Julius III. in 1550. The grounds have since been turned into vineyards. Here a by-road on the rt. leads to the

***VILLA DI PAPA GIULIO**, built at the same time, and called also the *Camera Apostolica*, because newly created Cardinals and Ambassadors to the Holy See used to lodge here on their arrival, and make their first entry into Rome from the Villa. Here was established in 1888 a

Museum (Adm., p. [34]), for the antiquities found at Civita Castellana, the site of the ancient Falerii, and elsewhere. These are partly local Falerian products, and partly imported Greek ware; and as the contents of separate tombs have here been kept together, it is instructive to observe how rude and primitive the local products often were when the contemporary imported Greek vases had attained great excellence. The various periods of Greek vase-painting being now ascertained, it is possible to date the tombs at Falerii where such vases have been found. By this means the collections in the upper galleries have been arranged in three rooms representing three successive periods.

On the rt. of the entrance is a room having in the centre an archaic Etruscan sarcophagus in terra-cotta, found at Cervetri; on the lid are two admirable figures, of a rare size, for terra-cotta. In glass wall-cases are terra-cotta vases, lamps, incense burners, bronze lamps, mirrors and casques, alabastrons, and small vases of coloured and variegated glass—all from Corchiana, near Civita Castellana. On the walls are hung coloured copies from some of the painted tombs at Tarquinii (Corneto), and from the beautiful marble sarcophagus in the Museo Etrusco at Florence, on which is a finely coloured representation of a battle of Greeks and Amazons. This and the opposite room have richly decorated stucco ceilings by *Taddeo Zuccherò*.

In the left room is a series of terra-cotta cornices and antefixal ornaments which had served to decorate the ends of roof-tiles of a temple of Apollo at Civita Castellana. These antefixae are made from moulds and represent alternately a winged figure of Artemis Persica holding a lion at each side, and a winged bearded figure wearing a Phrygian cap and holding a torch in each hand. The Artemis Persica was a frequent subject in archaic Greek art, and much of the archaic manner is here still retained as in the figures of the lions, and the type of face of Artemis. But the free rendering of the draperies both in her, and in the figure with Phrygian cap, indicates a period as late perhaps as 400 B.C. The flat cornices consist of short slabs which were fastened by iron rails to the woodwork of the roof. These slabs also were made from moulds and constantly repeat the same pattern, which is generally very graceful and indicative of Greek influence. The model of a temple erected in the grounds (see below) shows how these terra-cottas were employed.

In the centre of the room is a coffin of the 6th cent. B.C., made from
2 c 2

a hollowed trunk of a tree, and containing a skeleton, with which were found many earthenware vases, with rudely incised figures of animals, and others of a light-coloured undecorated ware. Discovered in March, 1889, by engineers who were draining the Lago di Castiglione—the ancient *Regillus*.

Ascending the stairs, we first enter a small ante-room, in which are some *Tombe a pozzo* (well-shaped tombs) in peperino.

Room I.—Devoted to the most primitive class of antiquities from Falerii, consisting of rude pottery, bronze fibulae for fastening dresses, personal ornaments in gold, amber and glass. In the central case: Bronze cinerary urn in the form of a house. Vase of black ware with incised patterns and having a cover in imitation of the bronze helmet with which vases containing ashes were frequently covered in the early Italic mode of sepulture, when the grave consisted of a circular well cut into the rock and only large enough to hold the vase with the ashes. The ridge on the top of this vase-cover represents the crest of the helmet.

Case VII.: a large vase of black ware with two rudely drawn horses confronting each other, with which was found the Greek kylix above it, with two large symbolic eyes. The date of the vase is 550–500 B.C., and that would therefore be the date also of the rude local ware from the same tomb, which otherwise might be regarded as primitive.

Case VIII.: Contents of one single Tomb, comprising Greek vases of the black figure period (550–500 B.C.), local bucchero nero, silver fibulae, glass beads, trinkets, and a sword.

At the windows: stone Sarcophagus, with two examples of *Tombe a pozzo* (well-shaped) and *Tombe a cipo* (hut-shaped sepulchres).

Room II.—Frieze, with interesting 16th cent. views of Rome.

Vases of the best Greek period, 460–400 B.C., in which the figures stand out in the red colour of the clay of the vase.

Central case: Small vase in the shape of a knuckle-bone (astragalus); on one side a lion, and below an Eros flying and holding tendrils which decorate the space about him, all finely drawn, inscribed TIMAPXOΞ KAV[OΞ; on the top a Victory also holding tendrils which serve to decorate the space at her sides. This vase is inscribed also with the name of its painter Syriskos (ΣΥΡΙΣΚΟΞ).

Rhyton, in the form of a dog's head. Large crater with a dance of female figures, severe red figure style.

Vase with top and rim wanting, Neoptolemos holding aloft the infant Astyanax by one leg, and about to strike with him Priam, who has taken refuge on an altar. On the extreme rt. is Andromache tearing her hair; a very fine piece of drawing.

Below this vase is a kylix with a young huntsman holding bow and arrows in l. hand and bird in right, also good drawing.

To the rt. is a large crater in a later and somewhat more florid style; Zeus (ZEΥΞ) seated; before him stands Athene (ΑΘΗΝΑΑ), in front of whom Victory (Nike) flies holding a branch. The Athene seems to be a copy from the Parthenon; behind her Heracles (ΗΡΑΚΛΗΣ) with lion's skin. Behind Zeus stands Hera (ΦΗΑ), and behind her Hermes with foot raised like one of the youths on the Parthenon frieze and with a wing in his hair; rev., satyrs and nymphs.

Stannos, two figures reclining on couches and listening to a flute-player, the style large but a little rough.

Case XI.: Very large kylix with design painted in black on red ground; in the centre a bearded citharist seated on a couch, surrounded by a large pattern of ivy.

Case XIII.: a black figure Hydria; Perseus (name inscribed) beheading Medusa in presence of Athene (name inscribed). Large red figure kylix with the name of the painter Hieron incised on one handle (HIERON ΕΠΟΙΕΣΕΝ), groups of figures standing in conversation, a very fair specimen of the work of this excellent Greek artist.

Case XIV.: Broken body of a red figure vase with battle of Greeks and Centaurs, very spirited and carefully drawn. Above, a large crater with satyr carrying wine-skin, red figure.

Cases XV.–XVII.: several good red figure vases.

Case XIX., in the two upper shelves, late florid vases. On the lower shelf a kylix with black figures: Heracles drawing his bow, with Athene at his further side armed with shield and spear and striding to rt. This group is placed between two symbolic eyes; under one handle of the vase lies a dead figure, under the other is a reclining figure.

Case XXII., a skull with the gold setting of several of the teeth. Apparently the Law of the XII Tables in Rome had extended to Falerii so far as concerned the burying of the gold settings of the teeth of deceased persons.

Room III.—Case A, on lower shelf, rare vases of grey colour with patterns partly in relief and partly coloured.

Case B, on lower shelf, two kylikes (drinking bowls), with Dionysos and a nymph, and a border with a Falerian inscription, written from right to left, *Foied. vino. pipafo. cra. carefo*, which seems to be the same as *Hodie vinum bibebō cras carebo*. On one of the two vases this inscription is less complete and less accurate.

Case XXX.: Terra-cotta vases with figures in high relief. Statuettes in flying cupids.

Centre Case: Fine vase with triumphal procession. Two kylikes with figures embracing and inscriptions in Etruscan characters.

We now pass to a small room containing a very fine terra-cotta Rhyton and some gold ornaments and objects in bronze, all found in one tomb.

In a second room are large terra-cottas, among which is the upper part of a figure nearly life size, the face resembling Alexander the Great, but probably intended for Apollo, and a torso of a draped figure in which the borders of the drapery are richly decorated with floral patterns raised and coloured. Stone head, probably of Juno Quirita. All these are from the Temple at Civita Castellana.

In a closed room is a fine Sarcophagus from Cervetri, with life-size figures of a husband and wife, earlier than the 6th cent., B.C. It is in terra-cotta, with remains of colour; it resembles one in the British Museum, but is not restored.

Returning to Room II, the centre door leads to the

HEMICYCLE. In cases along the convex wall are objects belonging to the first epoch of the iron age, found on the banks of the river Treia, a tributary of the Tiber, at its source near S. Angelo. Black vases of Villanova type, with geometrical patterns in white. Specimens in red

clay from 'well-shaped' tombs found at Narce in the same valley. *Large cinerary vase with two handles.

On the opposite or concave side are trinkets from Narce, found upon bodies which had been buried in ditches, not cremated. Ornaments in gold and enamel of Egyptian form derived through the Phoenicians. Vases, some of silver. Then the contents of Chamber-tombs (*Tombe a Camera*), with Greek vases, and others bearing Etruscan inscriptions. The last compartment represents the best period of art at Narce, before its destruction. Vases from Rhodes and Cyprus, and local imitations of such. *Three large vases of zinc and brass (*oricalco*) and silvered *bucchero*. Fine Rhodian Vase.

In the grounds to the rt. is a full-sized MODEL OF A TEMPLE, the ruins of which were found at Alatri in 1889. Within is a remnant of its ancient frieze and ornamentation.

Behind the Villa is a pretty Fountain with marble slabs, and an underground corridor, to which steps descend.

[From the Villa a road ascends to the l., and passes under the *Arco Seuro*, a tunnel 30 yds. long. It then descends, crosses the broad carriage-road which unites the Ponte Molle with the Porta Salaria, and reaches the (1 m.) Mineral Springs of

Acquacetosa, with a well-house erected by *Bernini* in 1661. From hence a path across the meadows leads in 20 min. N.E. to the foot of a hill, on which stood *ANTEMNAE*, the 'Turrigerae Antemnae' of the Aeneid, one of the three cities whose daughters became the mothers of the Roman race. A pleasant pathway skirts the river from the Baths to the (20 min.) Ponte Molle; or the traveller may return to the carriage-road, and reach the bridge in $\frac{1}{2}$ hr., or the Porta Salaria in 40 min. (Rte. 37). The pathway leads under the hill of the *Vigna Glori*, near the Casino of which is a monument to the Brothers Cairolì, who fell upon this spot in Oct. 1867.]

Returning to the high road, 5 min. beyond the Casino Papa Giulio is the little Church of *S. Andrea*, with an elegant Corinthian front of peperino and a flattened dome, erected by *Vignola* for Julius III. in memory of his deliverance in 1527 from the soldiers of Charles V., who held him with three other bishops as hostages for Clement VII. Further on a carriage-road branches off on the rt., winds round the low cliffs of tufa† at the foot of the *Monti Parioli*, and leads near the *Acqua Acetosa* to the (3 m.) *Porta Salaria* (Rte. 37). On this road, $\frac{1}{2}$ m. beyond *S. Andrea*, are the scanty remains of the 4th cent. *Basilica of St. Valentine*, and the very interesting adjacent

Catacombs. Having been for many years used as wine vaults, and eventually abandoned, they were rediscovered by Prof. Orazio Marucchi in 1878. Facing the entrance is an arch with paintings of Saints on either side, the central part having been a Crucifixion, which was cut away by the owner of the wine-vaults. On the l. is a fresco with the name of Valentinus scratched beneath it. The inscriptions are all in fragments, but many of the letters are extremely beautiful. The earliest date from A.D. 307.

The Catacomb of *St. Valentine* differs from all others in the simplicity of its plan. There is no labyrinth of tortuous passages, but

† Nearer Rome these hills are formed of a coarse variety of Travertine.

only a kind of pronaos, out of which open three short parallel corridors, communicating by arched alleys. On the wall of the pronaos is a singularly beautiful relief of a female head. A higher range of galleries is perforated in the cliff above.

This district is now called the *Parco Margherita*, a large pleasure ground of several hundred acres, crossed by broad carriage-roads, and extending from the Ponte Molle to the Porta Salaria. The main road continues N., and passes on the rt., $\frac{1}{2}$ m. further, the little Chapel of

S. Andrea a Ponte Milvio, erected by Pius II. on the spot where he met Card. Bessarione bringing the head of St. Andrew from the East on April 21st, 1462. The Chapel now belongs to the Confraternity of the *Trinità dei Pellegrini*, who have here a little burial-ground. The circular Temple in the garden was adorned with four handsome columns of alabaster, which were destroyed by lightning on Oct. 5th, 1866, and replaced by four of travertine. Festa, 30 Nov.

$\frac{1}{4}$ m. from the Porta del Popolo is the

Ponte Molle, a corruption of *Milvio*, almost entirely rebuilt by Pius VII. in 1815 on foundations of the *PONS MILVIUS*, erected (B.C. 108) by the Censor Marcus Aemilius Scaurus. It was here, on the night of the 3rd Dec., B.C. 68, that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cicero; and from these parapets the body of Maxentius was hurled into the river after his defeat by Constantine 5 m. higher up on the *Via Flaminia*. The foundations, and the four central arches, are ancient. A tower formerly stood at its N. extremity to defend the passage, which was converted in 1805 by *Valadier* into a kind of triumphal arch. At the S. end are colossal statues of the Virgin and St. John Nepomucene, at the N. a rather absurd group of the Baptism in the Jordan, the figures standing 20 yds. apart—all by *Mocchi*. The Ponte Molle was the scene of military operations on the 14th May, 1849, when the French invading army under General Oudinot attempted to carry it, but failed, the Romans having blown up its northern arch.

Beyond the bridge are several much-frequented *Osterie* (good wine). [A road on the left leads S.W. to the (2 m.) *Piazza del Risorgimento* (Rte. 39). The road on the right along the right bank of the river leads E. to the ($\frac{1}{2}$ m.) *Race-course* (Tramway on Racing days), passing on the l. the Rifle Butts, on a hill beyond which are seen the Cavalry barracks occupied by officers belonging to the *Scuola di Equitazione*. The Race-course is very prettily situated, and is best viewed from the *Tor di Quinto*, which rises $\frac{1}{2}$ m. to the left further on. This road follows the track of the more ancient *Via Flaminia*, which falls into the main road $\frac{1}{2}$ m. beyond the tower.]

A few yards N. of the Ponte Molle the road divides—left is the *Via Clodia* (Rte. 59), right the *Via Flaminia*. Following the latter over rising ground for $\frac{1}{4}$ m., we pass on the right the mediaeval *Tor di Quinto*, which derives its name from being about five miles from the Porta Ratumena at the foot of the Capital. A short way beyond we cross the *Due Ponti*, two bridges which span the streams of the *Acqua Traversa* and *Inviolatella*, up which there are good rides to the *Via Clodia* and *Veii*. Here falls in on the rt. the more ancient road. Soon after the plain is bordered on the W. by a ridge of hills, with precipitous

escarpments, composed of volcanic conglomerate, which extends all the way to Prima Porta.

½ m. beyond the bridges, an artificial cavern may be seen at the base of the cliff on the l., which once served as the tomb of Quintus Nasonius Ambrosius, a Roman citizen, otherwise unknown. Hence its name of *Sepolcro dei Nasonii*, which has been wrongly associated with the poet Ovid. In the British Museum are a few paintings detached from the sides of the tomb. It was discovered in 1674, and described by Bartoli and Bellori, who have left careful drawings of its decorations, in their *Picturae Antiq.* Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry. The ruin was much injured in 1886 by extensive quarrying of the adjacent rock. In the meadows on the rt. are several ruined sepulchres that mark the line of the Via Flaminia. It was on this flat that took place the battle, so important in the history of Christianity, between Constantine and Maxentius (A.D. 312), ending in the defeat of the latter, who was drowned near the Ponte Milvio.

4 m. from the Ponte Molle the road crosses the *Cremera* torrent (now *Valchetta*), descending from Veii. On the opposite bank of the Tiber lies *Castel Giubileo* (Rte. 37), to which there is a pleasant drive over the new iron bridge. A mile further is

Prima Porta, close to the station of AD SAXA RUBRA, in ancient times the first halting-place out of Rome, 9 m. distant from the Porta Ratumena. The name was derived from the reddish hue of the tufa rocks which bound the Via Flaminia on the l. Here also is a Sanitary Station of the *Agro Romano*, with a Hospital and resident physician. On the heights to the rt. stood the

Villa Liviae ad Gallinas Albas. Excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of Augustus, now in the Vatican Museum. Subsequent researches led to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the Imperial Villa, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter are a number of white pigeons of the same race as those seen at the present day about Rome.

This Villa, founded by Livia on one of her paternal estates, was at first named *VEIENTANA*, from being in the territory of Veii. At a later period it was called the Villa Caesarum ad Gallinas Albas, from a legend recorded by Dion Cassius, Suetonius,† Pliny,‡ &c., that an eagle flying over it let fall a white hen, which, lighting on the lap of Livia, with a laurel-branch in its beak, was the progenitrix of the race of birds for which it became so celebrated, while the laurel-berries produced the plantations from which the Emperors were crowned. In speaking of

† Liviae olim, post Augusti statim nuptias, Veientanum suum revisenti pretervolans Aquila gallinam albam ramulum lauri rostro tenentem, ita ut rapuerat demisit in gremium . . . tanta pullorum soboles provenit ut hodie quoque ea villa ad Gallinas vocetur.—Sueton. in Vit. Galbae.

‡ In villa Caesarum fluvio Tiberi imposita juxta nonum lapidem Flaminia Via qua ob id vocatur ad Gallinas.—Lib. xv. 40.

the death of Nero, Suetonius states that, on the approaching extinction of the descendants of the Julian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the descendants of Augustus. The Villa occupied the table-land above the farm-house Prima Porta in a lovely position, commanding a magnificent *View up and down the valley of the Tiber, over a great extent of the territories of Veii and Fidenae, with Sabina and its lofty Apennines beyond, and the Alban and Volscian mountains to the south. The modern name of *Prima Porta* is derived from a fortified gate, which was still standing about 1650.

[From Prima Porta the Via Tiberina branches to the rt., running, along the base of the hills, at some distance from the Tiber, as far as (14 m.) *Fiano*, a poor village on the site of the ancient FLAVINIA, which gives a ducal title to the family of Ottobuoni. The road passes on the l. two large breeding-farms for horses and horned cattle—(4 m.) *Procojo Nuovo*, the property of Prince Chigi; and (2 m.) *Riano*, belonging to Prince Piombino. The latter stands 2 m. off the high road.]

The tram from Prima Porta follows the Via Flaminia to *Rignano*, from which *Monte Soracte* (2265 ft.) may be ascended in 2 hrs.; and then reaches (2½ hrs. from Rome)

Civita Castellana,† whence excursions may be made to *Falleri*, *Nepi*, and *Monte Soracte* (see *Handbook to Central Italy*).

ROUTE 39.

From the Piazza del Popolo to Monte Mario, with Excursion to Villa Madama.

[For plan of this Route, see p. 437.]

Leaving the **Piazza del Popolo** (Rte. 1), our road ascends (left) behind the Fountain adorned with a figure of Neptune, and crosses the *Ponte Margherita*. This fine bridge was opened in 1890. Proceeding along the embankment, we soon reach the *Ponte Cavour* (1902) and the new *Ponte Umberto*, which opens on to the *Piazza dei Tribunali*

† See Directory, p. 433.

and the *Pal. di Giustizia*. This large building, when finished, will have cost nearly 1,400,000l, and taken 25 years to erect. In the centre of the façade above the doorway is a large group—Justice between Law and Force. The standing figures near the doorway are Cicero and Papinian. There are four sitting statues in the inner court, and a fine double staircase with a colossal statue of Law. Behind the Palace of Justice is the *Piazza Cavour*, with a monument to the statesman. Beyond it the *Via Cola di Rienzo* leads to the *Piazza del Risorgimento*, whence the *Via Angelica* runs N. across the plain towards (2½ miles) Ponte Molle. Before that bridge is reached a road ascends on the left to

Villa Madama, so called because it was given as a dowry to Madame Margaret of Austria, natural daughter of Charles V., who married Alessandro de' Medici (Adm. on Sat. only, from 9 till sunset). It was built by *Giulio Romano* for Card. Giulio de' Medici (afterwards Clement VII.), from the designs of *Raphael*.

The beautiful *Loggia, or vestibule, surrounded by niches, is richly decorated with paintings by *Giulio Romano*, and stucco reliefs by *Giovanni da Udine*.

In a small room beyond are ceiling frescoes of Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, by *Giulio Romano*. They are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.'

The front towards Rome was to have consisted of a hemicycle, decorated with half-columns and niches, but was never completed, and is now almost in ruins.

From the terrace there is a lovely *VIEW over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. In the garden is a large and picturesque oblong basin for a Fountain.

The pedestrian may return by a road, just passable for carriages, which skirts the fountain, and soon winds to the rt., reaching the high road in ¼ hr. About 10 min. further is the *Ponte Molle* (Rte. 39).

On the W. of the *Piazza del Risorgimento* the *Via Leone IV.* leads to the *Via Trionfale*, for Monte Mario. On the rt., at the foot of the hill, is the little Church of **S. Lazzaro**, founded by a French hermit, together with a Hospital for Lepers, in 1187, but rebuilt in 1536, and given to the Guild of Vinedressers in 1598. In the nave are six ancient columns. Station on the 2nd Sun. before Easter.

The road now ascends in curves, passing on the l. the Church of **S. M. del Rosario**, erected in the 16th cent. by the learned Giov. Vittorio de Rossi, and given to the Dominicans by Clement IX. in 1668. The Convent was restored by Benedict XIII., who occasionally resided within its walls.

From the front of the Church, reached by a double flight of steps, is gained a magnificent *VIEW.

On the opposite side of the road, about 1½ m. from the *Piazza del Risorgimento*, stood the interesting little Church of **S. Croce**, built by Card. Mario Mellini as a Chapel to his villa in 1470, and destroyed to make way for the new fortifications in 1880. It occupied the site of

the ORATORIUM CRUCIS, the last surviving memorial of the Vision of the Cross which appeared to Constantine, before crossing the Alps of Piedmont, and erected on this hill because of its vicinity to the spot where he overthrew Maxentius in fulfilment of the promise. A few yds. further on the summit of *Monte Mario* (455 ft.) is the

Villa Mellini, now included within the modern fort, and only to be visited by a permit from the office of the Military Engineers in the *Via del Quirinale*. It was built by Mario Mellini, from whom the hill on which it stands derived its name. Its great attraction is the magnificent *VIEW it commands over the city, the Campagna, and the distant mountains. Monte Mario is interesting from a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from this locality. They are to be found on the slopes towards the Tiber, behind the *Villa Madama*, and along a path leading through oak woods, about a mile farther N., in the ravine descending from the *Monte della Farnesina*. This hill, together with the *Monte della Creta* and the *Janiculum*, was included by Cicero, and by the writers of the Augustan age, under the general term of *Montes Vaticani*.—B.

In excavating a moat for the new fortress, a very interesting sepulchre was discovered by the engineers, in the presence of Prof. Lanciani, on the very summit of the hill. It contained six marble sarcophagi of the Minicii family, and the cippus of Marcella, daughter of Minicius Fundanus and his wife Statoria, who died on the eve of her marriage just before completing her thirteenth year. Pliny, in a letter addressed to his friend Marcellinus (v. 16), speaks in touching language of her virtues, her graces, and the sorrow occasioned by her untimely death. The tomb is now in the cloister of the *Museo Nazionale delle Terme*.

Further on is the *Villa Stuart*, beyond which the road divides.

To the rt. the *Vicolo della Camilluccia* runs along the crest of the hill, affording fine views of the *Valle di Acquatraversa* (l.), and of Rome and the Campagna (rt.), and descends upon the (2 m.) *Via Clodia*, whence by the *Ponte Molle* it is about 2½ miles to the *Porta del Popolo*.

The l. hand road leads to the (1 m.) Church of **S. Francesco**, commonly called *S. Onofrio in Campagna*, because it belongs to the Jeronimites who have the well-known *S. Onofrio* on the *Janiculum*. It was built out of funds left by Bart. Neri, Abbot of *S. Onofrio*. Festa, 4 Oct.

In this neighbourhood are several handsome Villas and good Osterie, which have become favourite places of resort for afternoon excursionists (excellent country wine).

Just beyond the village on the rt. is the *Forte Trionfale*, and nearly opposite a gateway leading to a Villa, just inside which descends a path to the *Valle dell' Inferno* (see below).

¾ m. further, on the l., beyond a large Poultry-farm, is the *Stat. of S. Onofrio* on the Rly. to Viterbo (Rte. 59). The road goes on to (¾ m.) *La Giustiniana* on the *Via Clodia* (Rte. 59).

From the Via Leone IV. a road turns l. into a wide valley in which are several potteries and brick-kilns. [To the l. rises the road which runs round the Walls of Urban VIII.] Continuing along the valley, we pass under a fine (1½ m.) Viaduct of the Viterbo Rly., 120 ft. high. Bearing to the rt., we reach a (1½ m.) field gate, where the road ends. Here we follow a footpath through the pretty *Valle dell' Inferno, avoiding after 10 min. a turning to the rt. 20 min. further we pass under another Viaduct (150 ft.), and continuing straight on ascend in 20 min. to *S. Onofrio in Campagna*.

ROUTE 40.

From S. M. in Cosmedin to the Tre Fontane, by Monte Testaccio, the Protestant Cemetery, the Pyramid of Caius Cestius, and the Basilica of S. Paolo Fuori le Mura.

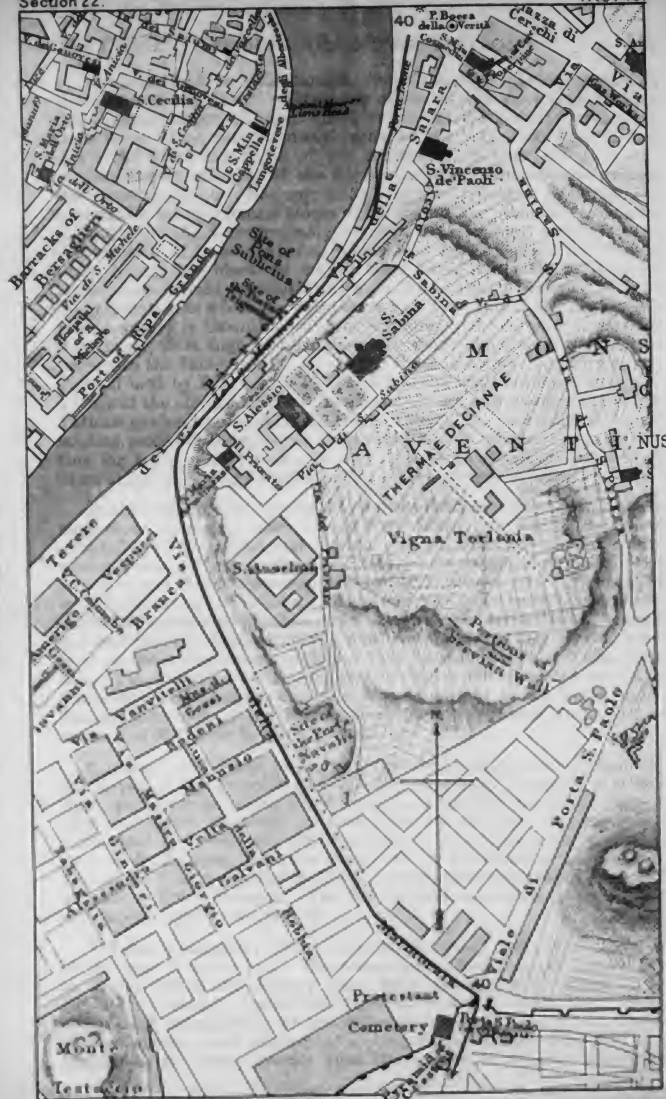
[For plan of this Route beyond the Porta S. Paolo, see p. 427.]

[Tramway, p. 227, 10.]

On leaving *S. M. in Cosmedin* (Rte. 24), the Via della Salara passes on the l. after 2 min. the chapel of *S. Anna*, where the ancient *Clivus Publicius* ascends l. to the Churches on the Aventine (Rte. 25). Our road now becomes the *Via della Marmorata*, and soon reaches the Tiber. At this point some suppose to have stood the

PONS SUBLICIUS, so called from the wooden beams (*Sublicae*) of which it was constructed. It was erected by Ancus Martius (a.c. 539), and was for a long time the only bridge that crossed the Tiber. Upon this bridge Horatius Coclès withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still in wood, but upon stone piers. A coin of the latter Emperor represents this bridge as a broken arch. In 780 it was entirely destroyed by a flood. In the 15th cent. the stones of the piers were removed by Sixtus IV. to make cannon-balls, and, in 1879, what remained of the foundations was blown up along with other obstructions to the course of the river. Middleton, however, thinks that the Pons Sublicius led out of the Forum Boarium, near the Circular Temple; and that the foundations usually assigned to it belonged to a later bridge, built by the Emp. Probus about A.D. 288.

Section 22.



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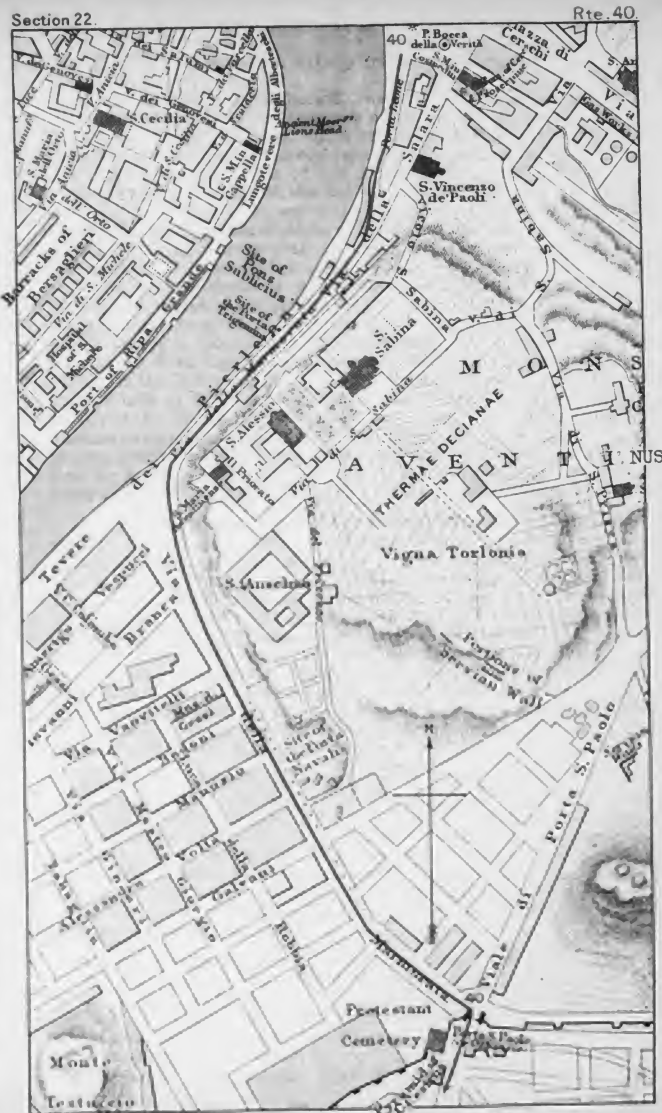
[For plan of this Route beyond the Porta S. Paolo, see p. 437.]

[Tramway, p. [27], 10.]

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Section 22.



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We now reach the **Marmorata**, one of the most interesting sites on the banks of the Tiber, where most of the marbles were landed which the Romans imported from Africa or the East for the adornment of their city. Here the Tramway turns to the left. 200 yds. further down the river are ruins of the **Emporium**, in *opus incertum*—the earliest known example of the use of concrete. Remains also exist of the quays by which it was approached on the river-side—one fragment remarkable for its gigantic blocks of travertine, the others of reticulated masonry, of the time probably of Nero or Domitian, resting upon a substruction of Lapis Gabinus, which may be seen when the Tiber is low. Nearly 500 blocks of marble were found here in 1869-70, in the excavations carried on under the direction of Baron Visconti. One of them bore marks which showed that it had been sent to the Emp. Nero from a quarry in Carinthia; another an unwrought column of *Marmor Africanum*, 27 ft. high by 5½ in diameter, nearly 34 tons in weight, was carried to the Janiculum, to be erected there in commemoration of the Council held by Pius IX. in 1870, but that site was abandoned in consequence of the change of Government, and the column was erected in the Vatican garden by Leo XIII. in 1886. During the excavations, several landing-places leading to the Emporium, and mooring-rings in travertine for boats, were found. On one of the faces of this quay is a relief of an amphora, probably marking the landing-places of wines.

In this neighbourhood were the **HORREA GALBAE**, one of the extensive magazines or store-houses of ancient Rome, in which enormous quantities of provisions and foreign imports were laid up for public consumption. They occupied the whole area between the foot of the Aventine and Monte Testaccio, and consisted of open courts surrounded by chambers two stories high. Here was discovered in Jan. 1886, 20 ft. below the surface close to the river, the tomb of Servius Galla, bearing the inscription:—*SEN. SULPICIVS. SEN. P. GALBA. COS. PED. QVADR. XXX.* It is in the *Antiquarium* (p. 125). This Servius Sulpicius Galla must have been Consul with L. Aurelius Cotta in the year 144 B.C., and grandfather of Sulpicius Galba, a direct ancestor of the Emp. Galba. Among the ruins of the Horrea were found elephants' tusks to the amount of 675 cubic ft. of ivory.—*L.*

Our road now turns away from the river, and runs S.S.E. between the slopes of the Aventine and the new quarter of *Testaccio*. On the right, at the corner of the Via Vanvitelli, is the new *Museo dei Gladii*, a very interesting collection of casts from the antique. On the l. is a brick-faced arch, the only visible remains of the Horrea Galbae, called *Arco di S. Lazzaro*, from its being one of the Stations on the Via Dolorosa. 5 min. further a broad carriage-drive on the l. leads in 20 min. to the Colosseum. The Via Gattani, its continuation on the rt., runs straight to the foot of

***Monte Testaccio** (115 ft.), an isolated mound with a circumference at the base of about ½ m. The researches of Reifferscheid and Bruzza as to its origin and history have been satisfactorily completed by Henrich Dressel ('*Annali dell' Ist.*', vol. 50, pp 118-194), from whose persevering examination of the different strata of broken amphorae, potters' stamps, and painted or scratched inscriptions found on the fragments, it clearly results that the mound is entirely formed of

broken vases, used by the Romans for the conveyance of agricultural products from the provinces to the capital, and nearly all from the fertile province of Baetica (Andalucia), in Spain.

This country supplied not only Rome but also the northern provinces of the Empire with oil, wine, wax, pitch, minium, linseed, salt, honey, sauces, and olives prepared in a manner greatly praised by Pliny. Fragments of amphorae, bearing Spanish potters' stamps identical with those of Monte Testaccio, have been often found in England, France, and Germany. Fragments of African vases exist also on the mound, but are of less frequent occurrence.

It is inferred that the warehouses of the adjoining quay (Emporium), at which the vessels were unladen, were periodically cleared of empty or damaged vases, and the broken pottery deposited, in compliance with an Aedile law, on the site of Monte Testaccio, the surface of which gradually rose by successive discharges of such fragments.

In order to ascertain the exact period at which this spot was first appropriated as a rubbish heap, it would be necessary to examine the lowest strata of fragments by sinking shafts; but it is approximately calculated that the dépôt was established about the beginning of the Empire.

The consular dates on the vase handles, as yet found, range between A.D. 140 and 255, and they prove that the N. end of the mound had already risen to more than $\frac{3}{4}$ of its present height towards the middle of the 2nd cent. Upwards of 200 inscriptions, stamped on some fragments found in the upper strata, lead to the inference that the mound was still in use during the first half of the 4th cent. The adjoining gardens, between the mound and the Marmorata, have furnished vast quantities of similar broken pottery, and the dépôt evidently increased beyond its originally intended dimensions by large masses rolling down its sides.

Similar mounds of broken pottery at Taranto, Alexandria, Cairo, and other ancient commercial cities, have evidently been formed in the same way.

Several hundreds of amphorae, of the same form, stamps, and dates as those described above, were excavated in 1732, near the Lateran, and in 1789 under the Pincian Hill, near the Muro Torto.

The summit of Monte Testaccio, marked by a wooden cross, commands a magnificent *View. There were originally three Crosses, indicating the termination of the *Via Dolorosa*, which began at the *Via di Bocca della Verità*.

To the W. the hill overlooks the enormous CATTLE MARKET and Slaughter-houses (*Mattatoio*), erected in 1885 at a cost of 200,000l. They comprise an Establishment for drinking or bathing in blood, open gratuitously to the poor. Towards the N. is the Municipal Storehouse for the maintenance of the Public Streets, corresponding to the ancient *Castra Silicariorum*.

Returning along the *Via Galvani*, a road on the rt. near the end of the street leads to the **Protestant Cemetery**, open from 7 A.M. until dusk (25 c.). It has an air of romantic beauty which forms a striking contrast to the tomb of the ancient Roman, and the massive city walls and towers which overlook it.

To the l. of the entrance is the **Old Cemetery**, surrounded by a dry moat, and now no longer used. Beside the gateway, and well seen without entering the enclosure, is the monument of JOHN KEATS, with the inscription:—'This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: "Here lies one whose name was writ in water." February 24, 1821.' This monument was repaired in the spring of 1875, under the direction of Sir Vincent Eyre. The marble medallion portrait of Keats was executed by Warrington Wood from a mask lent by Joseph Severn, the poet's intimate friend. Severn (died 1879) was British Consul at Rome 1861-72, and was buried here in 1882. The grave of John Bell (died 1820), the eminent writer on anatomy and surgery, is close by.

It was of this cemetery that Shelley said:—'The English burying-place is a green slope near the walls, under the pyramidal tomb of Cestius, and, as I think, the most beautiful and solemn cemetery I ever beheld. To see the sun shining on its bright grass, fresh, when we visited it, with the autumnal dews, and hear the whispering of the wind among the leaves of the trees which have overgrown the tomb of Cestius, and the soil which is stirring in the sun-warm earth, and to mark the tombs, mostly of women and young people who were buried there, one might, if one were to die, desire the sleep they seem to sleep.' In the preface to *Adonais* he says:—'It might make one in love with death to think that one should be buried in so sweet a place.'

The **New Cemetery** was opened in 1825, and here was placed, high up under the Aurelian wall, a casket containing the ashes of Shelley. The poet and his friend Williams left Leghorn in a small boat for a cruise on 8th July, 1822. Their bodies were washed ashore on the 19th July near Viareggio. They were cremated on the shore in the presence of Trelawny, Leigh Hunt, and Byron. The heart of Shelley was not burned, but is now at Boscombe. This is the origin of the phrase *Cor Cordium* (heart of hearts) written by Leigh Hunt upon the inscription, which runs:—Percy Bysshe Shelley. *Cor Cordium*. Natus iv Aug. MDCCXCII. obiit viii Jul. MDCCCXXII.

Trelawny added from the song of Ariel (*Tempest* 1, ii.) the words printed in italics below:—

ARIEL. Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
*Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.*
Sea-nymphs hourly ring his knell.
Burthen. Ding-dong.
Hark! now I hear them—ding-dong, bell.

Close to the tomb of Shelley lies Trelawny (died 1886).

J. A. Symonds (1893) lies near. Other graves are those of Lord Vivian, H.B.M. Ambassador, to whom the honour of a public funeral was accorded in Oct. 1893; John Gibson, the sculptor (1866); William

and Mary Howitt (1879 and 1888); and R. M. Ballantyne (1894). The chapel was erected in 1898. The ground is well kept. A sum, subscribed by British and other Protestants, has been invested in the Italian funds, and the interest is applied to defray the expenses of repairs.

The ***Pyramid of Caius Cestius**, now the only sepulchral pyramid in Rome, stands partly within and partly without the wall of Aurelian, who included it in his line of fortifications. Like all the ancient Tombs, it formerly stood outside the walls. It is a massive pyramid of brick and tufa, 116 ft. high, covered with slabs of white marble from the base to the summit, and placed on a square basement of travertine. The length of each side at the base is 33 yds. In the centre is a small chamber, 13 ft. long, the stuccoed sides and ceiling of which are covered with painted arabesques, first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques, much injured by damp and the smoke of torches, represent four female figures with vases and candelabra. The entrance is on the side facing the old Cemetery, but the interior is nearly always flooded. [Key at No. 1, Via in Miranda.] At two of the angles are fluted columns of white marble, discovered during the excavations of 1663. At the other angles were pedestals with inscriptions, and a bronze foot, now in the Capitoline Museum, which probably belonged to a statue of Caius Cestius. The inscription on the front, facing the road to Ostia, records the completion of the pyramid in 330 days by the executors of C. Cestius, two of whom bore names well known in the time of Augustus—M. Valerius Messalla Corvinus and L. Junius Silanus. Other inscriptions repeated on the E. and W. sides show that C. Cestius was of the *Publician* gens, a praetor, a tribune of the people, and one of the seven *epulones*, appointed to prepare the banquets of the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th cent. the base of the pyramid was buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI.

The **Porta San Paolo**, rebuilt by Belisarius on the site of the *Porta Ostiensis*, forms one of the most picturesque of all the modern entrances to Rome. It derives its name from the fact that St. Paul passed through it on his way to execution. The inner portion is mediaeval. On the Wall of Honorius are several towers, partly rebuilt in the middle ages with materials taken from older buildings. Inside the gateway a broad road leads N.N.E. to the Colosseum, passing on the left, after 5 min., a well-preserved fragment of the Servian Wall. Our road continues due S., passing beneath the railway, and reaching, 10 min. from the Gate, the site of the **CAPPELLA S. SALVATORE**, destroyed in the siege of 1849. It stood on the left of the road, and marked the spot where Plautilla, a noble Roman lady, met St. Paul on his way to martyrdom, and gave him her veil to bind round his eyes. At this point also commenced the sumptuous Colonnade of marble, having a roof covered with sheets of lead, restored by Benedict III. in 855, for the protection of pilgrims from sun and rain on their way to the Basilica of S. Paolo fuori le Mura.

A little further on the l., after crossing the brook *Almo*, is the **Cappella del Crocifisso**, commemorating the spot where SS. Peter and Paul took leave of each other, the one to return and be crucified, the other to go forward and be beheaded. A canopy over the door, supported by two colonnettes of marble, encloses a rude relief of their separation. This Chapel was given by Paul IV. to the Confraternity of the Trinità dei Pellegrini in 1568. Beside the altar are two little shrines, with a narrow cornice of mosaic by one of the *Cosimati*. (Open on Easter Tuesday.)

[Close to this spot was observed the curious ceremony of bathing in the waters of the *Almo* the image of Cybele, which had been brought to Rome from Pessinus in Galatia (B.C. 204), 'after consulting the Sibylline books on the issue of the 2nd Punic War.' The image consisted of a meteoric stone, conical in shape, of a deep brown colour like a piece of lava, and ending in a sharp point. In 562 it was placed in a Temple of Cybele on the Palatine, whence Elagabalus stole it, and placed it in the private Chapel of his Palace. Through ignorance of its value, this relic appears to have been destroyed during excavations carried on by Duca Francesco di Parma in 1730.—*L.* The washing took place about 100 yds. to the rt., at the point where the *Almo* falls into the Tiber, and where the sacred image was landed. 'So persistent was this pagan custom that until the commencement of the 19th cent. an image of our Saviour was annually brought from the Church of S. Martina in the Forum and washed in this stream.'—*Macmillan.*]

Just before reaching the Church, the *Via delle Sette Chiese* leads due E. in $\frac{3}{4}$ hr. to *S. Sebastiano* (Rte. 42). We now reach, $1\frac{1}{2}$ m. beyond the gateway, the Basilica of

***S. PAOLO FUORI LE MURA**, called the *Basilica Ostiensis*, from its situation on the road to Ostia. In the beginning of last century there was no Church in all the world more interesting than this. It was the only specimen in Rome of a great Basilica existing still on the original lines, and for British travellers it possessed special interest, being the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain were of the Vatican, Lateran, and S. M. Maggiore.

It was commenced by the Emp. Valentinian II., Theodosius, and Arcadius (A.D. 388), on the site of a church founded by Anacletus, and enlarged by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and had caused the remains of St. Paul to be buried in a tomb upon her estate. It was completed by Honorius in 395, and restored by Leo III. in the 8th cent. The extreme length was 137 yds., transepts 93 yds., and width of nave with its double aisles 72 yds. The nave had 80 Corinthian columns in four rows, surmounted by a fine open roof, formed of immense beams and rafters of pine-wood, without any decoration, as in some of the basilicas of the same period at Ravenna. There were no fewer than 138 columns in the entire building, most of them ancient, and forming by far the finest collection of monoliths in Europe.

On the 16th July, 1823, this noble Basilica, in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries, was reduced to a heap of ruins. The roof took fire during some repairs

[*Rome.*]

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and fell into the nave and aisles, where the flames raged with such fury that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments.

Under the high altar was the sarcophagus of St. Paul. The mosaics of the great arch, the bronze gate cast at Constantinople, part of which is preserved in the Sacristy, the portrait busts of the Popes, the monuments and altars, all combined to increase the interest of the sacred edifice. The only portions which escaped the fire were the W. front, with its mosaics of the 13th cent.; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th cent. on its vault; the first forty portraits of the Popes; part of the bronze doors; 40 columns of the aisles; and some sarcophagi with reliefs.

Immediately after this disaster, large sums were contributed by Catholic sovereigns and princes, and by each successive Pope, for the restoration of the building, according to the plan and dimensions of the Theodosian Basilica. The transept and high altar were dedicated on Oct. 3, 1840, by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of 185 cardinals and prelates, assembled in Rome for the promulgation of the dogma of the Immaculate Conception. The present edifice has already cost more than £3,000,000.

The usual entrance is by a Corinthian portico, supported by twelve columns of Hymettian marble, which opens into the N. transept. On one of these columns, formerly in the left aisle, is engraved the name of Siricius, who was Pope in 384.

The **W. Front** towards the river was commenced by Pius IX.; before it is a square atrium, supported by large columns of pink and grey Baveno granite, and erected at the expense of the Italian Government. The façade is ornamented with modern mosaics of four prophets, the sheep between Bethlehem and Jerusalem, and Christ between SS. Peter and Paul. Models of the basilica are to be seen in the office of the architect close by.†

The ***Interior**, 130 yds. in length, 65 yds. in width, 75 ft. high, is most imposing. The great size of the building, the polished marble pavement, and the four rows of granite columns which support the double aisles, produce an effect probably finer, though less severe and chaste, than the simple grandeur of the ancient Basilica. The 80 monolithic columns of grey granite with Corinthian capitals of white marble were quarried at Montorfano, near Baveno, on the Lago Maggiore, whence they were conveyed on rafts to the sea, and from the mouth of the Po to their present site, in sailing-vessels. Beside the great W. door are two columns of Oriental alabaster (yellow streaked with chalky white), presented by the Viceroy of Egypt, who also gave the four shafts of the same material which support the baldacchino. Two large Ionic columns, supporting the chancel arch, were erected in 440 by Galla Placidia, sister of the Emp. Honorius.

† Constantine's Basilica faced the opposite way; and was so very small that its entire length, including an Atrium, was comprised within the high road and the E. extremity of the existing aisles. The length of the Church itself corresponded precisely with the breadth of the present transepts. It is remarkable that each of these two celebrated Churches, St. Peter's and St. Paul's, has changed and reversed its orientation.

The **Ceiling** is a fine specimen of modern carved woodwork and gilding, but is greatly inferior in effect to the plain open wooden roof of the Theodosian Basilica.

Above the piers of the transept and columns of the nave and aisles, are Medallion **Portraits of the Popes**, 5 ft. in diameter. All those subsequent to Innocent I. were executed in the mosaic workshop at the Vatican. 'The new series is not, however, fanciful or imaginary, but follows the tradition of the likenesses as they were first produced in the 5th cent.'—L. They were copied from ancient frescoes still preserved in the Convent (see below). Between the windows of the Clerestory are scenes from the Life of St. Paul, by modern artists. The windows of the aisles with their figures of Saints in painted glass were shattered by an explosion of a powder magazine in 1891. The colossal statues of SS. Peter and Paul, at the E. extremity of the nave, are by *Obice* and *Girometti*.

Over the **Chancel Arch** are **Mosaics**, executed by order of Galla Placidia, representing a large medallion of the Saviour with the 24 elders of the Revelation, and restored from the originals saved from the fire. Above, the Evangelistic symbols; below, SS. Paul, left, and Peter, right. They indicate an important transition period (440–462), and a new departure in the art. The earlier Christian symbolism had passed away; we see winged angels instead of the little naked genii, with their grapes; and subjects from the Revelation, instead of the idyllic scenery of the Good Shepherd. The **High Altar**, under a *Gothic canopy by the Florentine *Arnolfo* (1285), supported on four columns of red porphyry, stands within a larger baldacchino of Oriental alabaster. The malachite on the pedestals was presented by Nicholas I., Emp. of Russia. Beneath the altar is the body of St. Paul, his head being preserved at St. John Lateran. The gravestone is a plain marble slab, rudely engraved with the letters *PAULO APOSTOLO MART* . . . In front of the altar (facing W.) is the highly decorated Confession of St. Timothy, where his remains are deposited.

The vault of the **Tribune** is covered with gigantic ***Mosaics** (1216–1227), possibly copied from others of the 4th cent. and restored. In the centre is Christ enthroned, with a very diminutive Pope Honorius III. kneeling at His feet. On the rt. SS. Peter and Andrew; on the l. SS. Paul and Luke. Below are the Twelve Apostles with scrolls and palm-trees and two angels. Outside, on the face of the arch, the Virgin and Child enthroned, and St. John Bapt., formerly on the W. front. All the figures are full of dignity, and we are refreshed by few and simple forms. Below stands a modern episcopal chair, and on either side two columns of *pavonazzetto* saved from the ancient Church, and brought originally from the Basilica Aemilia in the Forum. The raised floor is paved with disks of costly marble, among which are two of *lunachellone antico*, with large embedded snails. Looking back on the E. face of the chancel arch, is a medallion of Christ, between SS. Paul and Peter.

N. Transept.—Over the altar, Conversion of St. Paul, by *Cammuccini*; at the sides, statues of St. Gregory the Great, by *Laboureur*, and S. Romualdo, by *Stocchi*. In the **Chapel of St. Stephen** is a statue of the saint by *Rinaldi*, and pictures of the Priests in Council and Stoning.

Next comes the CHAPEL OF THE CRUCIFIX, with a statue of St. Bridget, by *Carlo Maderno*, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*. Below it is an ancient medallion in Mosaic of the Madonna, before which on the 22nd April, 1541, St. Ignatius Loyola made his vows (see Inscription on the rt.).

S. Transept.—On the rt. of the tribune is the CHOIR, or Chapel of S. Lorenzo, designed by *Carlo Maderno*, which remains nearly as it stood before the fire. Then the CHAPEL OF ST. BENEDICT, with a sitting statue of the saint, by *Tenerani*, and *twelve most exquisite Doric-fluted columns of grey marble from the ruins of Veii. The altar in this transept has a Mosaic of Raphael's Coronation (Vatican), and statues of SS. Benedict and Scolastica. Nearer the high altar stands a *very curious marble candelabrum of the 12th cent., covered with sculptures by one of the *Vassalectus* family (signed). A door at each corner of the S. transept leads into a Corridor, which communicates with the E. entrance to the Basilica. It opens immediately upon the

*Cloister, a beautiful example of the monastic architecture of the 13th cent. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes all three combined. The entablature is of exquisite Cosmatesque design, but most of the mosaic ornamentation has been mischievously picked off the columns. On the walls are Roman and early Christian inscriptions, and several sepulchral monuments that once stood in the Basilica. In this monastery Pius VII. lived for many years as the Benedictine monk Gregorio Chiaramonti. He was on his death-bed when the fire broke out which consumed the building, and died in happy ignorance of the disaster. The monastery was given to the Benedictines by Martin V. in 1424.

In the Vestibule of the Corridor is a huge sitting statue of Gregory XVI. by *Rinaldi*, and some mediæval mosaics and frescoes from the ancient Church, miserably restored. Among these are 5th cent. busts in mosaic of SS. Peter, Paul, and Andrew. On the rt. a door opens into the

Sacristy.—On the rt. wall, Virgin and Christ with SS. Benedict, Paul, Peter, and Giustina. Elsewhere, single figures of the same Saints. An inner room contains a fine sitting Statue of Boniface IX. (early 15th cent.), and the original silvered *BRONZE DOORS of the ancient Church, sadly damaged in the fire. They are panelled with 54 oblong scenes from the New Testament, and figures of Saints, and were executed at Constantinople by *Staurakios* in 1070. The doors, which are about 18 ft. high, were originally double, but were afterwards joined, and pierced with a smaller opening.

On the first floor of the Convent is a corridor overlooking an inner Court, the walls of which are covered with Pagan and Christian inscriptions in chronological order from the old Basilica. Here also are preserved the frescoes from which the likenesses of the Popes, now in the Church, were taken.

In the Library, formerly at S. Callisto in Trastevere, is preserved a celebrated MS. copy of the Vulgate or Latin version of the Bible (seldom shown), and long supposed to have been given to the convent by Charlemagne. It does not, however, date farther back than the 11th

cent. The shield bearing the arms of the abbot, a hand grasping a sword, is surrounded by the ribbon of the Order of the Garter, with the motto, *Honi soit qui mal y pense*, indicating the protectorate formerly exercised by British sovereigns over the monastery. The isolated and undefended position of this Basilica, with the buildings grouped around it, upon the high road from Ostia to Rome, rendered it specially liable to pillage, and in 846 it was ransacked by the Saracens. For this reason John VIII., about 875, raised the Fort of Johannopolis, which commanded the Tiber and the three roads which led to the sea-coast, and surrounded the Monastery with a wall. No traces, however, of this fortification now exist.—*L. Festa*, 25 Jan., 30 June, 28 Dec.

Issuing from the N. transept of the Basilica, we pass on the rt. the Campanile, a costly but ineffective and unsuitable structure of travertine, surmounted with a circular colonnade. After $\frac{1}{2}$ m. the road divides at the Osteria del Ponticello, the *Via Ostiensis* bearing rt. towards Ostia. Turning to the l., along the *Via Laurentina*, we ascend for $\frac{1}{2}$ m., passing a Fort at some distance on the rt., and then descend towards some hillocks prettily clothed with fir. A gate on the l. now leads through avenues of Eucalyptus to the celebrated group of buildings known as the

ABBADIA DELLE TRE FONTANE, a Cistercian monastery founded by Innocent III. Its first Abbot (*Paganelli*) became Pope Eugenius III. in 1145. It was almost abandoned at one time on account of the unhealthiness of the situation, but in 1868 was transferred to the Trappists, an austere branch of the Order, under whose judicious cultivation a large tract of surrounding land has been thoroughly reclaimed and planted with Eucalyptus and olive-trees, and excellent vines. The grounds are entered by an archway, having traces of painting on its vault. To the l. is the Dispensary, where a liqueur resembling Charreuse, made from Eucalyptus, is sold by the monks.

*SS. Vincenzo ed Anastasio, founded in 626 by Honorius I., restored in 772 and 800, and rebuilt by Honorius III. in 1221, is a good specimen of an early Christian Basilica, and is built entirely of brick, with very lofty Nave, but low transepts, aisles, and Choir. In front is a portico with four granite columns, and scanty remains of painting on its outer piers. The arches of the Nave are supported by pilasters, seven of which are adorned with frescoes of the Apostles, from the designs of *Raphael*, but painted by his pupils, and miserably restored. The Clerestory has round-headed lancet windows pierced with three vertical rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are four similar windows in the W. front. The roof is of open woodwork. Each of the short transepts has two chapels opening E., parallel with the Choir. This Church is mentioned under the name of S. Anastasius in the list of those visited by Siric, Abp. of Canterbury (A.D. 990), in a curious MS. at the British Museum. *Festa*, 22 Jan.

A flight of steps on the rt. ascends to

S. M. Scala Coeli, which stands over the cemetery of S. Zeno. The Church derives its name from a vision of St. Bernard, who was celebrating mass for certain souls in purgatory, when they appeared to him ascending by a ladder to heaven. It was entirely rebuilt in 1582

by Card. Alessandro Farnese, from the designs of *Vignola*, and completed for Card. Pietro Aldobrandini by *Giacomo della Porta*. It is an octagonal building, with a central cupola. The vault over the tribune has some mosaics by *Francesco Zucca*, of Florence, from the designs of *Giov. dei Vecchi*, considered to be the first works of this kind in good taste executed in modern times. They represent the Virgin and Child with SS. Zeno, Bernard, Vincent, and Anastasius, and Clement VIII. with Card. Aldobrandini as devotees. On the pavement are some remains of 14th cent. mosaic. Beneath is a Chapel, with the cell in which St. Paul is said to have been confined before his execution, and the altar at which St. Bernard had the vision. An underground passage, now blocked up, led from this Church to the Basilica of St. Paul.

An avenue leads hence to the Church of **S. Paolo alle Tre Fontane**, anciently called *Ad Aquas Salvias*, erected on the spot where St. Paul is supposed to have been beheaded, and rebuilt by Card. Pietro Aldobrandini, from the designs of *Giacomo della Porta*, in 1599. Within it are the Three Fountains which, according to the legend, sprang up where the head of St. Paul bounded three times from the earth on being severed from the body. By the spring on the rt. is the short marble pillar to which he was bound at the time of his decapitation. The central pavement is a beautiful Roman mosaic of female heads representing the four seasons, discovered at Ostia in 1869.

This district of the Campagna is interesting to the geologist from its numerous pits of *pozzolana*, which is carried to the neighbouring quay (*Porto di Pozzolana*) on the l. bank of the Tiber, for shipment. Just beyond the Abbey a road strikes l. to (4 m.) *S. Sebastiano* (Rte. 42).

ROUTE 41.

From S. M. in Cosmedin to the Porta S. Sebastiano, by S. Anastasia, the Baths of Caracalla, the Churches of SS. Nereo ed Achilleo, S. Sisto, S. Cesareo, S. Giovanni a Porta Latina, the Columbaria, and the Arch of Drusus.

Quitting the Piazza della Bocca della Verità at its E. side, and turning to the rt., the first street on the l. leads to the Church of

S. Anastasia, an ancient structure of Byzantine origin, rebuilt in 759, 1201, and 1696, and finally restored in 1817. It gave a title to a cardinal priest as early as 492. In the nave are 14 ancient columns built up against modern pilasters, seven of which are in fluted Pavonazzetto marble, with Ionic capitals. In the tribune are two fine columns of *porta santa*. Beneath the high altar is a recumbent statue of the





patron saint, by *Ercole Ferrata*, in the exaggerated style of *Bernini*. The roof was added by Card. de Cunha of Portugal, and various memorials of his country are scattered about the Church. In the l. aisle is a monument to the celebrated Card. Angelo Mai (1854), who was titular of this Church, with an inscription in Latin verses written by himself. In digging its foundations several fragments of walls in *opus quadratum*, and a street connected with the adjoining Circus, were discovered. These remains, which are among the most important yet existing of the Circus Maximus, may be visited on application to the Sacristan. Station on Christmas Day, and on Ash Wed. Mass every Sun. at 8.

Returning to the *Via dei Cerchi*, we traverse in its entire length the site of the

Circus Maximus, founded by Tarquinius Priscus, restored with considerable additions during the Republic, and rebuilt with unusual splendour by Julius Caesar. Augustus embellished it, and erected on the Spina the obelisk now in the Piazza del Popolo. During his reign 3500 beasts were slaughtered here in the Games. The Circus was damaged in the fire of Nero, and restored by Vespasian, Domitian, and Trajan. Stone and marble were now substituted for wood, as a protection against fire; the structure was lavishly adorned with gold, painting, mosaics, columns, and statues of white marble and gilded bronze; and in the time of Trajan the Circus must have been the most magnificent building in the world.—*M.* Constantine enlarged and decorated it, and his son Constantius erected a second obelisk on the Spina, now in front of the Lateran. In the 6th cent. Theodoric made a last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin, 'and for many centuries supplied enormous stores of marble to feed the lime kilns of the degraded city.'—*M.* Its length was 729 yds., breadth 207, and circuit of the seats 1667. The porticoes alone, exclusive of the attics, could accommodate 150,000 persons. At the N.W. end were the *carceres* (now the gas-works), from which chariots started for the race; the S.E. extremity was curved. A fragment of the Capitoline plan of Rome shows this Circus with the Septizonium behind. In the centre, beginning about $\frac{1}{3}$ of the way down, ran the *Spina*, a long low platform, in which were fixed the *Metae*, or goals. Among other objects set upon the Spina were marble eggs and dolphins, for indicating the seven laps of the race as they were run (see *Sala della Biga*, Rte. 32). A canal 10 ft. wide and deep separated the arena from the seats, and prevented the beasts from reaching the spectators. Near the Circus, in the direction of the Campus Martius, were the *Stabula Factionum*, or stables of the four factions of jockeys and charioteers—*albata* (white), *prasina* (green), *russata* (red), and *veneta* (blue)—named from the colours of their caps and jackets. Domitian added two more—the *factio aurata*, and *f. purpurea*.

At the end of the *Via dei Cerchi*, the *Via di S. Gregorio* leads in 8 min. l. to the Arch of Constantine (Rte. 10). Close to this point of junction, on the slope of the Palatine Hill, stood the SEPTIZONIUM of Severus (p. 117). 300 yds. further we enter the Appian Way, on the site of the ancient PORTA CAPIENA, from which the miles along this classical road were measured. It was called by Martial and Juvenal the Dripping Gate (*Madida*), because of the water which trickled down from the channel

of the Aqua Marcia, which passed over it. The exact position of the Gate was determined by the discovery in 1584 of the first milestone of the Via Appia, 120 yds. outside the Porta S. Sebastiano, and more recently by that of the walls themselves. They may be seen in the cellar of the *Osteria della Porta Capena*.

Further on, the Villa Mattei stands out conspicuously on the l. Hereabouts, on his return from victory, the surviving Horatius met his sister Horatia, and stabbed her for bewailing the fate of her slain lover. On the rt. a lane leads to *S. Balbina* (Rte. 26).

Further on, on the l. is the *Semenzaio Comunale*, a large Nursery Garden, formerly belonging to the Convent of S. Sisto; it is supposed to occupy the site of the grove and Temple of the Camenae. Higher up the valley, now threaded by the Via S. Sisto Vecchio, was the FOUNTAIN OF EGERIA, where Numa held his interviews with that mysterious nymph. The locality is fixed by Juvenal's description of the journey of his friend Umbricius and himself; the place was then chiefly inhabited by Jews of the lower orders.

Sed dum tota domus rheda componitur una,
Substitit ad veteres Arcus, madidamque Capenam
Hic, ubi nocturnae Numa constituebat amicae.
Nunc sacri fontis nemus, et delubra locantur
Judels. . . .
In vallem Egeriae descendimus et speluncas
Dissimiles veris

Juv. Sat. III.

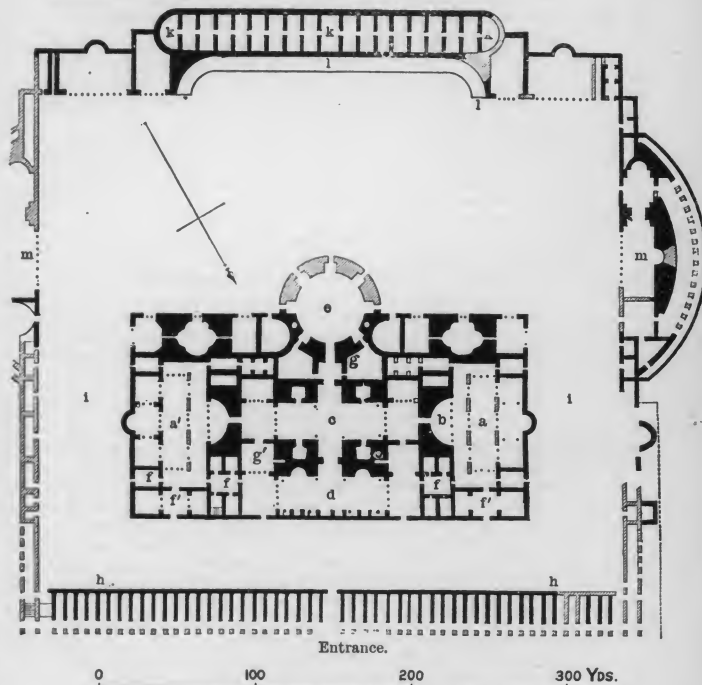
'In 1887 it was buried by the military engineers, while building their new hospital near S. Stefano Rotondo. The springs still make their way through the newly-made ground, and appear again in the beautiful Nymphaeum of Villa Mattei.'—*L.*

A little further on is the entrance to the ruins of the

*BATHS OF CARACALLA, or THERMAE ANTONINIANAE, in their day the most magnificent in the world, and now the best preserved. They were commenced by Septimius Severus in A.D. 206, chiefly built by Caracalla, enlarged by Elagabalus, and completed by his successor Severus Alexander. They covered an area of 140,000 square yards, and had 1600 marble baths. The baths themselves occupied an oblong rectangular space 240 yds. by 125, in the centre of a square enclosure, surrounded by porticoes, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct (an arm of the Marcian) emptied itself. In front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines, forming the principal approach to the Baths.

The original entrances to the baths were by the halls (*f'*) on the right and left of the frigidarium. These halls led to the large courts (*a*) and (*a'*). The court (*a*), on the right, has on the N. an apse, and on the S. a semicircular tribune (*b*), which retains a part of its brick facing. A colonnade, fragments of which may still be seen, surrounded this hall, and supported a massive vault faced with small square tiles, many of which are yet visible. The fragments of mosaic pavement arranged against the walls, consisting chiefly of marine monsters, have fallen from the upper floor. The pavement under the colonnades has a scale pattern with a graceful floriated border; that of the tribune was divided into squares inserted between parallelograms, each containing a full-sized figure of some athlete.

These coarse and clumsy but interesting mosaics, discovered by Count Velo in 1824, are now in the Lateran Museum. From the tribune we enter the large central *tepidarium* (*c*), having on the N.E. the *frigidarium* (*d*), and on the S.W. the *calidarium* (*e*).



PLAN OF THE BATHS OF CARACALLA.

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|--|--|
| a, a'. Courts with peristyles. | g', g. Staircases within the Piers. |
| b. Semicircular Tribune. | h, h. Rows of small Bath-rooms. |
| c. Tepidarium. | i. Exercising-ground and Foot-race Course. |
| d. Frigidarium or Cold Swimming [Bath. | k. Reservoir. |
| e. Calidarium. | l. Seats. |
| f. Dressing-rooms. | m. Sphaeristerium or Tennis-court. |
| f'. Entrance Halls. | |

The *Frigidarium* was arranged for cold swimming-baths, its floor being sunk some 3 ft. below the level of the adjacent halls. The existing pavement was put down in 1870. On the side towards the Via

Appia it is enclosed by a high wall, strengthened by pilasters, and ornamented with niches for statues and groups. It has been identified by some authorities with the *Cella Solearis* described by Spartian, and was surrounded by a gallery supported on eight columns of grey granite, the last of which was removed in the 16th cent. by Cosimo de' Medici, to support the statue of Justice in the Piazza S. Trinità at Florence.

The *Tepidarium* (c) has on each long side three recesses: the two central ones open on to the *frigidarium* and the *calidarium*; the four others were used as baths, and were divided from the *tepidarium* by two pillars of red porphyry, fragments of which, as well as some of the richly sculptured capitals, lie scattered around.

The *Calidarium* is a vast circular vapour-bath, projecting half-way into the gardens in front of the *piscina*. Twelve granite columns, the bases of some of which still remain, supported an inner gallery. Of the eight pilasters, which appear to have been intended to support the cupola, only two are now in a good state of preservation; but the span is so enormous and the walls so thin that it is doubtful whether the whole circular space was ever roofed with a dome. Here are some remains of marble pavement, and traces of a hypocaust and flues for heating.

In Nov. 1878 the basements of two of the other pilasters were excavated. One of these (g), is pierced for a flight of 22 steps, descending to the subterranean corridors. At the foot of one of these stairs was found one of Theodorici's noted brick-stamps—

+ REGDN THEODE
+ RICO BONO ROME,

the first indication of restorations having been made in the Baths of Caracalla by that provident King.

The centre quadrangle of the Baths stood on a system of subterranean arches and vaults, now ruined and inaccessible, except at this one spot. Their object was to drain the building, through which so many million gallons of water had to be daily conveyed; and to afford means of communication for the attendants, so that the numerous slaves in service could appear from underground without interfering in any way with the freedom of the persons in the upper halls. The upper part of this staircase leads to a small platform, from which a good survey of the ruins may be obtained.

The S.E. Court (a') was completely excavated in 1872. Parts of the mosaic pavements, usually covered in winter with a layer of sand, though sunken, are well preserved, and we may easily trace the ground plan of the surrounding colonnade. The colossal torso of Hercules, placed on a fragment of a column of Giallo antico from the Marmorata, was discovered in 1871 under the Palazzo di Monte Citorio. The two beautiful torsos were dug up in the *frigidarium* and the *tepidarium*: the cippi, with inscriptions, on which they stand, belong to the Necropolis of the Appian Way. A remnant of the marble frieze may still be seen on the N. wall.

In a room at the N.W. angle is a Bath, to which descend two steps encrusted with marble.

Under Paul III. in 1546, and by the labours of Count Velo of Vicenza in 1824, many fine works of ancient sculpture, which now enrich

the Italian museums, came to light in this edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, now in the Museum at Naples; the Atreus and Thyestes, the two gladiators, the Venus Callipyge, also at Naples, the Sarcophagi of green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. Paul III., having enriched his own collection with this abundant spoil, did as much harm as possible to the ruins by laboriously stripping the walls of the greater part of their brick facing, in order to make concrete for the Pal. Farnese.

The baths are supposed to have been quite entire in the 6th cent., until the destruction of the aqueducts by Vitiges, during the siege in 537, rendered these and the other *Thermae* completely useless. From that time they fell rapidly into ruin. These extensive ruins were the favourite haunt of the poet Shelley, who wrote here the principal part of 'Prometheus Unbound.'

Between the main building and the Aventine is a large level space (i) for gymnastic and athletic sports; and higher up, on the slope of the hill, the reservoir for water, or *piscina* (k), in connection with the aqueduct crossing the Appian Way, over the so-called Arch of Drusus. At the foot of the front wall of the *piscina*, facing the larger area reserved for gymnastic sports, were rows of seats (l), of which only the slope remains. On the N. and S. of the area are huge remains (m) of semi-elliptical form, which have been conjectured to have served as tennis courts. The outer enclosure, nearly 400 yds. each way, was laid out in avenues and gardens.

Near the S.E. extremity of the area are the ruins of a private house of Hadrian's time, partially destroyed and buried by Caracalla to make room for his *Thermae*. The apartments are disposed on three sides of a square peristylum; the walls are painted in fresco, and the pavements decorated with white and black mosaics of considerable beauty, representing hippocampi with rams' heads, tritons, nymphs, &c. The best preserved room at the S.E. corner of the peristylum is the *Lararium*, or private chapel for domestic gods. These interesting ruins have been identified by Sig. Pellegrini with the *horti* of Asinius Pollio, mentioned by Frontinus.

[In the *Vigna Guerrieri*, behind the Baths, is a circular Tomb larger than that of the Caecilia Metella, but extremely difficult of access.]

Returning to the main road, on the right is the Church of

SS. Nereo ed Achilleo, rebuilt by Leo III. in 800 upon an earlier foundation, and restored for the Oratorians in 1597 by Card. Baronius, who was titular of the Church. It is of Basilica form, supported by fourteen octagonal columns. At the end of the nave on the l. is a curious pulpit brought from S. Silvestro in Capite, with a beautiful shaft at the foot of the steps; on the rt. stands a handsome marble candelabrum of the 15th cent., with sculptured ornaments. Above the arch of the tribune are MOSAICS of the time of Leo III. (795-816), much restored. They represent the Transfiguration, with the Annunciation on the l., and the Virgin and Child on the rt. The canopy over the high altar rests on four columns of *Marmo Africano*. On the screens are panels of red porphyry framed in Cosmatesque mosaic, and surmounted with four

candelabra. In the Confession beneath are relics of the patron Saints, and of S. Domitilla, a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus. After their martyrdom she conveyed their remains to the catacomb which bears their name on the Via Ardeatina. They were transferred hither by Card. Baronius from S. Adriano. Behind the altar, removed from the subterranean basilica of S. Petronilla on the Via Ardeatina, is the ancient *EPISCOPAL CHAIR, from which St. Gregory the Great read his 28th Homily; a portion is engraved on the back of it. The arms are supported on lions, and at the back is a Gothic gable enclosing a pointed arch, richly decorated with Cosmatesque mosaic and flanked with spiral columns. The pavement is extremely beautiful. On a marble slab to the rt. close by is preserved the appeal of Card. Baronius to his successors not to alter the building, or remove any of its antiquities. Above the chair runs a handsome marble cornice, and on the wall is a painting of the Council held in the old Basilica by St. Gregory. There is a good painting of SS. Nereus and Achilleus at the Chiesa Nuova (in the Corso Vitt. Emanuele), by *Rubens*. (Festival, May 12th; Station, 4th Wed. in Lent.)

Nearly opposite is the Church of **S. Sisto**, a very ancient foundation, which has given a title to a Card. priest since the 8th cent. It was restored in 1200 and 1488, and barbarously modernised by Benedict XIII. in 1725. Here St. Dominic first established his Order in Rome, and founded the Devotion of the Rosary. On quitting it for S. Sabina, he placed here his first Nunnery, afterwards transferred by Pius V. to SS. Domenico e Sisto. It now belongs to the Irish Dominican friars of S. Clemente. Four Popes, SS. Zephyrinus, Anterus, Lucius, and Felix, are buried here. Behind the choir, entered through the Sacristy, are some remains of the old apse, with frescoes of four Saints upon the wall. The brick campanile has been covered with whitewash. In a large detached Chapter-house are pictures recording several miracles of St. Dominic. Station, 4th Wed. in Lent. Further on is

S. Cesareo, originally attached to a Greek Basilian monastery, and mentioned by St. Gregory the Great. It was restored by Clement VIII. in 1600. The raised presbytery is enclosed by an inlaid marble screen, adorned with *Cosmatesque mosaics of great beauty. On the pavement behind the altar are some curious figures. There are two beautiful columns of *pavonazzetto* at each of the side chapels, and a baldachino with four columns of *broccatellone* at the high altar. Behind it is an ancient episcopal chair, remarkable for its rich ornamentation and carving, and flanked by two spiral columns. The marble pulpit stands on twisted columns decorated with heads of sphinxes, the mystic Lamb, and the symbols of the evangelists. Opposite is a modern Candelabrum of *pavonazzetto* on an ancient base of porphyry. The mosaic of the tribune, restored in 1839, is from designs by *Cav. Arpino*. Festa, Nov. 1; Station on the Sat. before Palm Sunday. In front of the Church stands an ancient column of red granite.

[Here the road divides, the *Via Latina* or l. branch leading in 5 min. to the Church of

S. Giovanni a Porta Latina, rebuilt by Adrian I. in 772 on an earlier foundation, again rebuilt by Celestin III. in 1191, and several times

restored since. The Church was formerly Benedictine, afterwards Trinitarian, and now belongs to the Canons of the Lateran, who have sublet it to some French missionaries. It has a good mediaeval bell-tower. In the nave are ten ancient columns. Around the doorway and on the altar are some mosaic decorations of the Cosmati, by whom also is the pavement in the Chancel. The lowest step at the high altar is formed of a 12th cent. frieze, which is continued on each side as a pilaster. In the garden is an incised marble puteal. Festa, 27 Dec., 6 May; Station, Sat. before Palm Sunday. To the rt., a few yds. further, is the small circular Chapel of

S. Giovanni in Oleo, erected by Benoit Adam, a French prelate, in 1509, on the spot where stood the caldron of boiling oil into which the Evangelist was cast. The Chapel, which has been twice restored, has a curious frieze in *terra-cotta*. On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. The

Porta Latina, now closed, has a good travertine arch, with grooves for a portcullis, like most of the gates of Honorius. On the keystone is a Maltese cross. Outside it is flanked by two semi-circular towers, and has the monogram of Christ with A and Ω on the keystone. The Aurelian wall presents a series of fine square brick towers between this and the Porta S. Sebastiano (see below).

The adjacent *Columbarium* is entered from the other side p. 414.)]

Returning to the main road, we soon pass on the l. the entrance to the

Tomb of the Scipios (25 c.), perhaps the most ancient of all the historical Roman tombs yet discovered, but now of little interest, since its contents have been removed. In 1616 an inscription on a slab of *peperino*, now in the Vatican, was discovered here, bearing the name of Lucius Scipio (son of Scipio Barbatus), consul in B.C. 259, who founded the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei pronounced the inscription a forgery. In May, 1780, the brothers Sassi, then owners of the ground, in enlarging the grotto underneath the gardener's house, chanced to find two *peperino* slabs, containing the name of P. Scipio, son of the Africanus, engraved in red letters; which discovery left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the Via Latina: it has a solid arch of 11 blocks of *peperino*, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating a second story. In one of the larger chambers was found the celebrated sarcophagus of *peperino*, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing but incorrect copies of the inscriptions, which have been transferred to the Vatican.

The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers. *Childe Harold*.

Scipio Africanus was buried at Liternum, where he died; but his statue, with those of Lucius Scipio and Ennius, was placed in front of the family mausoleum at Rome.

Higher up, at the end of the garden, is the

Columbarium of Hylas and Vitaline, excavated in 1882, by Marchese Campana, and reached by a flight of steps still in good preservation. On the wall opposite the staircase is a panel of coloured mosaic, enclosed in a frame of shells, and bearing the names of Gn. Pomponius Hylas, and Pomponia Vitalinis, whose ashes were found in a beautiful glass vase now in the Vatican library. This Columbarium was built by the Pomponii, like many others, as a matter of speculation, in which any one could purchase places. One of the inscriptions refers to an *ornatrix*, or dressing maid of Octavia, sister of Augustus, the other to a *pedissequus*, or footman of Tiberius. Some of the recesses have beautiful little terra-cotta Temple-fronts, picked out with colour. The paintings and the stucco reliefs, although certainly inartistic, are important from the subjects they represent, such as the education of Achilles by Chiron, and Oknos twisting the rope of rushes, while the ass eats it up.

We now reach the three interesting and well-preserved

***Columbaria in the Vigna Codini**, containing cinerary urns chiefly of persons attached to the family of the Caesars. That first discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with niches for receiving urns. A flight of steps leads down to a square vault, the walls of which were covered with frescoes and arabesques, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Freedmen of Pompey: in it are several inscriptions to persons attached to the household of the family of the Caesars, as *Medicus*, *Obstetrix*, *Argentarius*, *Cimbalista*, and to a certain Hymnus Aurelianus, librarian of the Latin Library in the Porticus of Octavia. On the floor are two rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium nearer the road appears to have been tenanted by a superior class of occupants; it contains family niches, purchased, as stated on the inscriptions, to receive the ashes of the proprietor and his descendants, and often enclosed in a large and decorated recess. Most of the inscriptions belong to the time of Tiberius, as members of his household are named—amongst others two officers of the Library of Apollo on the Palatine; and Sotericus, librarian of the Greek Library in the Porticus of Octavia. A curious record was placed by a Roman lady, named Synoris Glauconia, over the ashes of her favourite dog, whose portrait accompanies the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse is that of Julia Prima to her husband. A slave of the Emp. Tiberius, whose name is lost, is called *Caesaris lusor* (buffoon). The inscription continues thus: *Mulus, argutus, imitator, Ti. Caesaris Augusti, qui primum invenit caudicibus imitari*. It seems that this poor man, being dumb, tried to divert the gloomy temper of his master by imitating the gesticulations of the advocates pleading in the Forum. It is known how deeply the lower classes in Rome disliked the crowd of solicitors who made the Forum resound with their

loud and ceaseless talking from morning till night. This feeling is strongly alluded to in the graceful memorial of L. Apisius Capitolinus, containing a prayer to the gods to keep far from his tomb, thieves, the evil-eye, and above all, juriconsults. The paintings in this Columbarium are well preserved. The larger sarcophagi on the floor were placed here long after the original construction of the columbarium. To facilitate approach to the higher stories of niches, the tomb had on all sides wooden balconies, supported by brackets; this explains the many irregular holes in the walls.

On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Aurelian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called COLUMBARIA, from the rows of little niches, resembling those in a modern pigeon-house, which contained the *ollae*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *ollae*, sunk into the brickwork of these recesses, with the names on a marble tablet above. These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons; they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of them belonged to speculators who sold places for urns to any buyer.

In early times, until the 5th century after the foundation of Rome, the bodies of almost all classes were buried entire, as was also the custom amongst the Etruscans. Later the custom of burning the remains of the dead became nearly general, although the great Patrician families, such as the Cornelian Gens, still continued to follow the ancient mode of interment. During the early years of the Empire cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies was again introduced. Most of the sarcophagi in our museums are of the 4th century A.D. The early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, with the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, has been yet discovered.

A short distance further is the so-called **Arch of Drusus**, a single arch, built chiefly of travertine, with remains of entablature and pediment on the inner side, cornices of white marble, and two columns of *Giallo antico* on the side nearest the gate. An arch was erected on the Via Appia by the Senate to Drusus, the father of Claudius. But the style of this monument belongs to a period two centuries later than the Augustan era; and the arch was evidently built by Caracalla to carry over the highway the aqueduct supplying water to his Baths.

Just beyond the Arch is the **Porta S. Sebastiano**, the **PORTA APPIA** of the Aurelian Wall, with two fine semicircular towers of brickwork resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the left. On the wall to the rt. of the arch is a graffito of St. Michael and the Dragon, with

a curious inscription relating to the repulse of some invading force. For a continuation of the road, see Rte. 42.

7 min. to the l. is the *Porta Latina* (see above), and $\frac{1}{2}$ hr. beyond it the *Porta S. Giovanni* (Rte. 11).

[About $\frac{1}{2}$ m. on the rt., between this and the *Porta S. Paolo*, are the Bastions, about 200 yds. in length, constructed by Paul III. in the 16th cent., from the designs of *Sangallo*. They are finely built of brick with a deep cornice. Here opened the *PORTA ARDEATINA*; the line of the road which passed through it is determined by several tombs still existing in the adjacent vineyards.]

ROUTE 42.

From the *Porta S. Sebastiano* to the Tomb of *Caecilia Metella*, by the Chapel of 'Domine quo Vadis,' the Catacombs of *Callixtus*, the Church of *S. Sebastiano*, and the Circus of *Maxentius*.

[For plan of this Route, see p. 437.]

On the l., immediately outside the *Porta S. Sebastiano* (Rte. 41), stood the Temple of Mars, where the armies entering Rome in triumph used to halt, the slope descended by the road being the ancient *Clivus Martis*, mentioned in a beautifully cut inscription in the *Galleria Lapidaria* at the Vatican. In the *Vigna Naro*, 120 yds. further on the rt., was found the first milestone of the *Via Appia*, now placed on the balustrade before the Capitol.

Passing under the (4 min.) Rly. viaduct, and crossing the (3 min.) *Almo*, the mass of ruin on the l. is supposed to be the Sepulchre of *Geta*, murdered by his brother *Caracalla*. 2 min. further, behind an *Osteria*, on the rt., is the Tomb of *Priscilla*, wife of *Abascantius*, a minion of *Domitian*. It is surrounded by niches, which probably contained statues; the circular tower upon it is mediaeval.

Here the *VIA ARDEATINA*, which leads to *Ardea* (Rte. 57), branches off on the rt. On the l. is the Chapel of

Domine quo vadis, so called from the tradition that St. Peter in his flight from Rome here met the Saviour, who to the above enquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor within is a marble slab, bearing a copy of the foot-marks which the Saviour is said to have left upon the pavement. The original is preserved at *S. Sebastiano* (see below). The Chapel was rebuilt in 1610, and the front renewed in 1637. The precise spot where the meeting took place is marked by the round Oratory 100 yds. further on the *Appian Way*, rebuilt in 1526 by Card. Reginald Pole, on ground belonging to the English College.

[From this point a rough cart-track, very muddy after rain, runs l. through fields and between hedges for $\frac{1}{2}$ m. to the so-called

Temple of the Divus Rediculus, a family Tomb, probably of *Annia Regilla*, wife of *Herodes Atticus*, and her six children.† Its popular name is derived from a tradition that a temple was consecrated near this spot to commemorate the 'turning back' of *Hannibal* from under the walls of Rome, in consequence of a deluge of rain. The Tomb, which stands on the left of the road, washed by the *Almo*, is well built of yellow bricks, with red in the base and pilasters, and some delicate ornamentation in terra-cotta. It had a portico of four Corinthian columns, now ruined, and a second story, with groined vaulting.

15 min. higher up the stream of the *Almo*, or *Caffarella*, is the so-called **Grotto of Egeria**, which was supposed in the middle ages to have stood here, instead of within the walls (Rte. 41). It is the *Nymphaeum* of a Sacred Grove, planted by *Herodes* in memory of his wife *Annia Regilla*, and was formerly adorned with statues and faced with slabs of marble. The beautiful clump of *Ilex*, on a hill to the l., occupies the site of a portion of the Grove. 5 min. higher up stands the Church of

S. Urbano, adapted to Christian uses in very early times from the TEMPLE of CERES AND PROSERPINE, the *cella* of which it preserves almost entire. Four fluted Corinthian columns, walled up by Urban VIII. in 1634, support the vestibule. The interior is entirely of brick, and almost square. The middle stage of the wall is divided into panels by Corinthian pilasters, and painted with the life and martyrdom of SS. *Cecilia*, *Tiburtius*, *Valerian*, and *Urban*, by *Bonizo* (1011). Over the altar, Christ blessing, with SS. *Urban* and *John the Evan.*, and two angels. Opposite, over the door, the Crucifixion (signed)—all much injured by restoration, but extremely interesting as works of art. Beneath the Church is a crypt in which *Urban* (230) preached and baptized. The Confession was painted, with his image beside that of the Virgin and St. John, by order of *Paschal I.* about 820.

From *S. Urbano* a road leads W. in 15 min. to the Catacombs of St. *Callixtus*. About half-way, on the rt., is the approach to the Catacomb of *Praetextatus* (see p. 461). About $\frac{1}{2}$ m. E. of *S. Urbano* are the Baths of *Acqua Santa* on the *Via Appia Nova* (Rte. 50).]

From the round Oratory the *Appian Way* ascends for $\frac{1}{2}$ m. between walls, passing a succession of vineyards in which numerous *Columbaria* have been found. On the l., exactly 1933 yds. from the Gate, were those of the FREEDMEN OF AUGUSTUS AND LIVIA, of which nothing now remains except a series of inscriptions, above 300 in number, preserved in the Vatican and Capitoline museums. The tomb was well illustrated by *Fr. Bianchini* in 1727, and appears to have contained the ashes of no fewer than 6000 servants attached to the Imperial Court during the reign of less than fifty years, one-tenth of whom were in personal

† *Herodes* was born at *Marathon* A.D. 104. His father became enormously rich by the discovery of a treasure at the foot of the *Acropolis*, and left a large fortune to his son. On coming to Rome *Herodes* was appointed tutor to *Marcus Aurelius* and *Lucius Verus*, and afterwards married *Annia Regilla*. She died in childbirth, and *Herodes* was accused by her brother of having caused her death. To clear himself from this suspicion he consecrated a whole tract of country to her memory, and built a tomb, with other monuments, in her honour.—*L.*

[*Rome.*]

attendance upon Livia. In explanation of this enormous number it has been remarked that many of the servants of Augustus died very young, and that their children, brothers, and sisters were sometimes buried with them. The sub-division of offices was also absurdly minute, extending so far as to assign separate duties to the boy who carried his master's coat, and to the governess of a lady's pet dog.—*L.* In the *Vigna Vagnolini* is a very large Columbarium of the *VOLUSII*, in three divisions, with about 5000 loculi for cinerary urns.

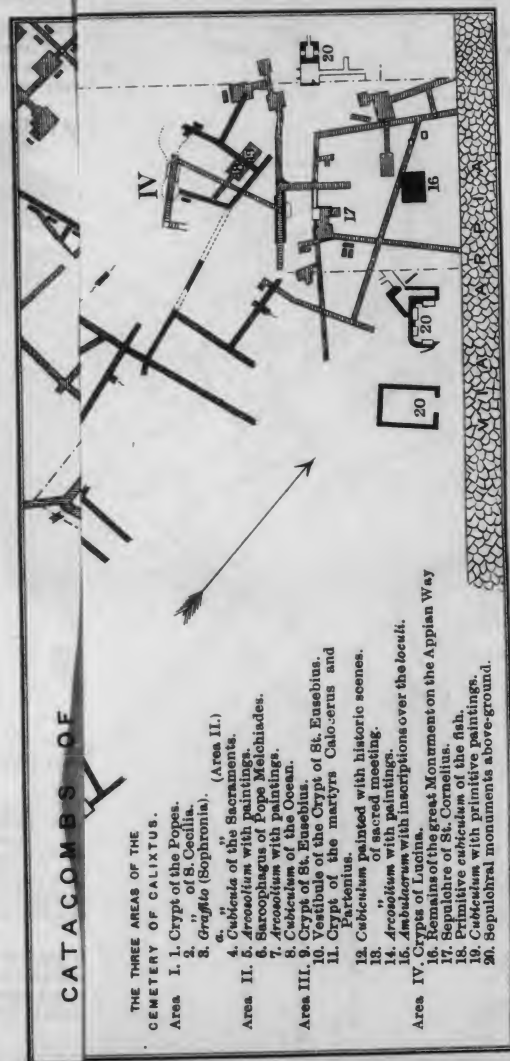
On the rt., nearly $1\frac{1}{2}$ m. from the Porta S. Sebastiano, is the entrance to the

*Catacombs of St. Callixtus, beneath that triangular space which separates the Via Appia from the *Via Ardeatina* or Strada della Madonna del Divino Amore, and which in classical times was occupied by the Campus of the god Rediculus. These catacombs are very extensive, and have been only partially examined (see Plan). On the l. inside the entrance is the Ticket Office (1 fr.). The Catacombs are under the charge of French Trappists, who assign a guide and tapers to each party of visitors (no extra fees).

We descend by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a Church, erected over the spot where Pope Damasus and his family were buried. Some fragments of its walls may be seen in the neighbouring farm-buildings. At the foot of the steps is a kind of vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees and pilgrims. They consist chiefly of invocations to the saints and martyrs here interred, mostly written in a very barbarous style. After passing a sepulchral cubiculum (F), a narrow gallery brings us to the sepulchral chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Urban (A.D. 230), Anteros (236), Fabianus (261), Lucius (253), and Eutychianus (283). To the names of the two latter are added the designations of *epi.* and *martyr*. Some of the graves remain without inscriptions; there is reason to suppose that in one of them lay St. Sixtus II., martyred under Valerian (258). Where stood the altar (*a*) is an inscription composed by Pope Damasus (384), engraved in the beautiful characters of the numerous inscriptions set up in the catacombs by that pontiff. It expresses a wish to be laid near the other Popes, although in his humility and respect, he dared not aspire to such an honour:

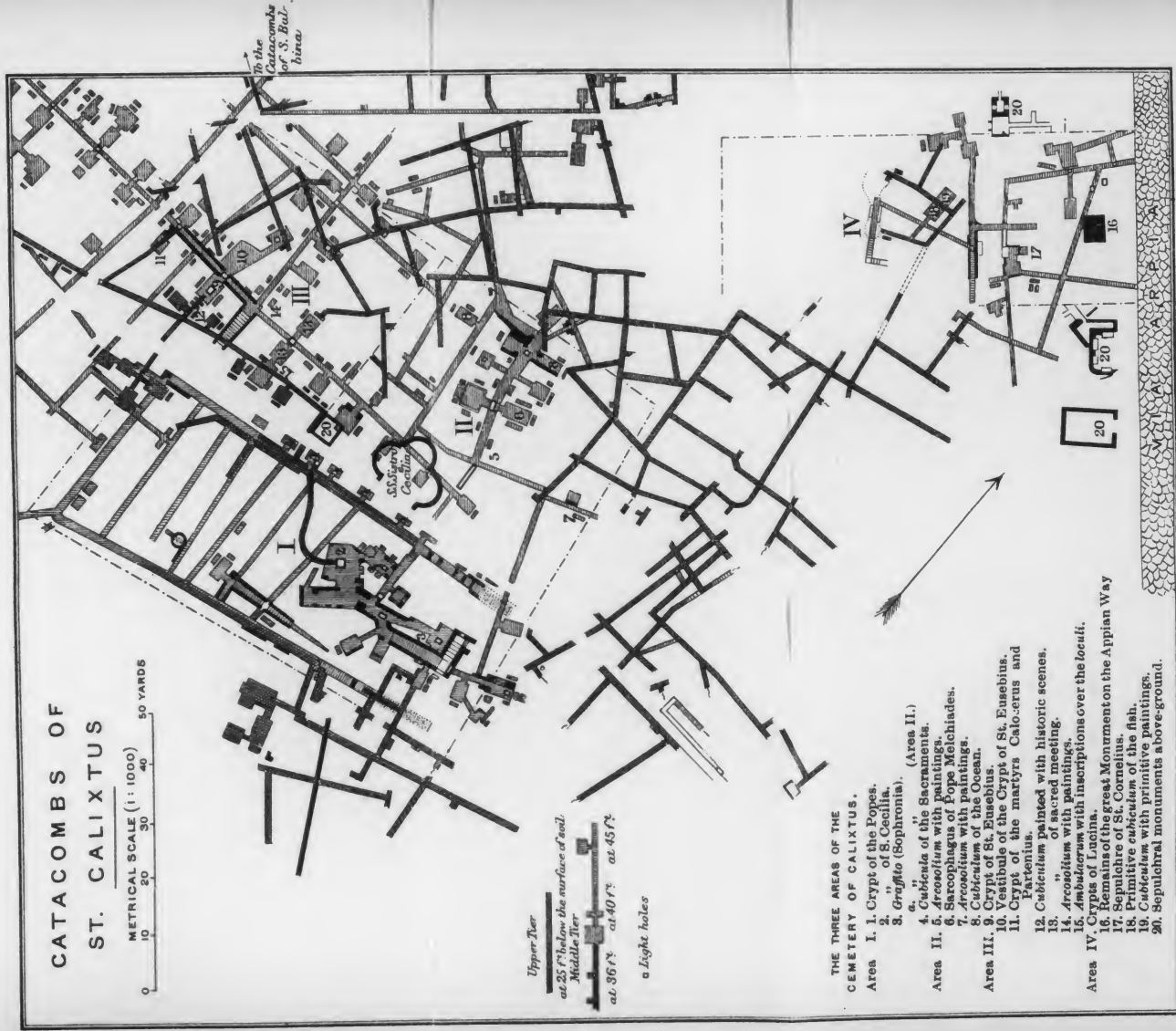
HIC FATEOR DAMASCUS VOLUI MEA CONDERE MEMBRA
SED CINERES TIMEO SANCTOS VEXARE PIORUM.

Pascal I. removed the remains on the invasion of the Lombards. Round this cubiculum are fragments of twisted marble columns, with Corinthian capitals, one of which served probably to support a credence-table. We next reach by a narrow passage a larger crypt (G) of irregular form, in which were discovered the remains of S. Cecilia. They had been placed by St. Urban in a sarcophagus (*a*) cut out of the tufa, but were removed by that general plunderer of the catacombs, Paschal I., to her Church in the Trastevere. On the wall are 7th cent. paintings of our Saviour, in a circular recess (*b*), where burned a lamp at the tomb of the martyr: adjacent (*c*) a full-length figure of St. Urban, and above, S. Cecilia. From the gallery (E E) open several *cubicula* (F F),



CATACOMBS OF ST. CALIXTUS

METRICAL SCALE (1 : 1000)
0 10 20 30 40 50 YARDS



THE THREE AREAS OF THE CEMETERY OF CALIXTUS.

Area I. 1. Crypt of the Popes.
2. " of St. Cecilia.
3. *Grotto* (Sophronia). (Area II.)

Area II. 4. *Cubicula* of the Sacramenta.
5. *Cubicula* of the Sacramenta.
6. *Cubicula* of the Sacramenta.
7. *Cubicula* of the Sacramenta.
8. *Cubicula* of the Sacramenta.

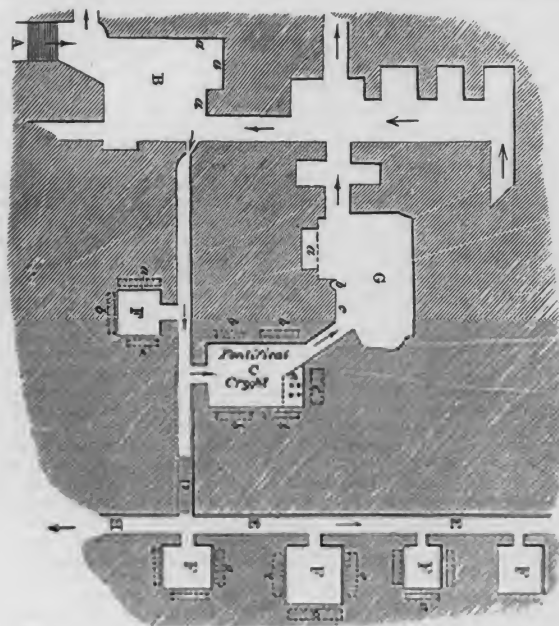
Area III. 9. Crypt of St. Eusebius.
10. Vestibule of the Crypt of St. Eusebius.
11. Crypt of the martyrs Calo-erus and Parthenius.
12. *Cubiculum* painted with historic scenes.
13. *Cubiculum* painted with historic scenes.
14. *Cubiculum* with paintings.
15. *Ambulatorium* with inscriptions over the loculi.

Area IV. 16. Crypts of Lucina.
17. Remains of the great Monument on the Appian Way
18. Sepulchre of St. Cornelius.
19. Primitive cubiculum of the slab.
20. *Cubiculum* with primitive paintings.
21. Sepulchral monuments above-ground.



The City.] ROUTE 42.—CATACOMBS OF ST. CALLIXTUS. 419

interesting for their paintings, chiefly referable to Baptism and the Eucharist, the fish being the principal emblem of the former. Over a niche in one of them are four male figures with uplifted hands, each with their names; in others are peacocks, emblems of immortality;



GROUND PLAN OF THE PART OF THE CATACOMBS OF S. CALLIXTUS CONTAINING THE PAPAL CRYP.

- | | |
|---|--|
| A. Entrance. | F, F, F. Cubicula, or Sepulchral Chapels with Arcosolia, a, a, a, a. |
| B. Vestibule with scratched inscriptions. | G. Cubiculum of S. Cecilia. |
| C. Chapel of the Popes. | a. Arcosolium. |
| a. Altar. | b. Portrait of Christ. |
| b. Graves of the Popes. | c. Paintings of SS. Urban and Cecilia. |
| c. Inscription of P. Damasus. | H. Gallery leading to the Cubiculum of S. Cornelia. |
| D. Stairs leading to Gallery, with | |

Moses striking the rock, and ascending to the Mount; a Grave-digger (Fossor) surrounded with the implements of his trade; the Good Shepherd, with the miracle of the paralytic taking up his bed; a Banquet, probably of the seven disciples alluded to in St. John xxi. All these

belong to the last half of the 3rd cent. In a more distant cubiculum is a massive roof-shaped cover of a sarcophagus in marble, with sculptures at the angles, of the Good Shepherd sitting under a palm-tree, on which stands a cock. The tomb to which it belonged is supposed to have contained the body of Pope Melchiades (313).† The low bench, with two higher ones, were destined probably for catechumens and their instructors. In another is a deep altar recess surmounted by an arch with rude mosaics, a rare occurrence at the Catacombs. Further on are three large marble sarcophagi containing bodies preserved under glass. One with masks at the angles of the cover has a relief of a female in adoration (*Orante*), with a venerable bearded figure on either side—perhaps the Virgin with SS. Peter and Paul. Another urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan sarcophagi of the 3rd and 4th cent.; the space for the name of the deceased had never been filled up. On the third sarcophagus are early Christian reliefs of the Raising of Lazarus, Adam and Eve and the serpent, and the Healing of the Paralytic. In a recess in one of the chambers is a *wall painting of Christ as a teacher, surrounded by the Vine, and Genii gathering grapes, as in S. Costanza. The *Rotonda* is a large circular chamber, out of which open four cubicles filled with graves. Not far from it is a long inscription in verse in honour of S. Eusebius, with the name of the person who cut the original in two vertical lines (Furius Dionisius Filocalus). It is engraved on a slab of marble which had served at an earlier period for a laudatory inscription to Caracalla by M. Asinius Sabinianus. The inscription is curious from its reference to the Heresy of Heraclius, during which Eusebius, who is designated simply as *Rector*, became a voluntary exile, retiring to Sicily, where he died. In the part of the cemetery nearest to the Via Appia is the Cubiculum of St. Cornelius (252), a square chamber, having over the altar a wide grave or *loculus*, from which the body of the saint was removed to Compiègne. Fragments of an inscription were discovered near the surface during the first excavations here in 1849; and in 1852, built into an adjoining wall, the remaining letters of *Cornelius Martyr Ep.* On the side walls are rude paintings of SS. Cornelius and Cyprian; the latter saint, who died at Carthage, was also buried at Compiègne, and the two feasts were celebrated on the same day. Before the cubiculum is a short pillar, on which stood a lamp that was kept constantly burning before the shrine. The oil from it was sent as a most precious gift, in the middle ages, to sovereigns. In the list of the relics bestowed by St. Gregory on Theodolinda and bequeathed by her to the Cathedral of Monza (*Handbook for N. Italy*), it is designated as *Ex Oleo Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus II., and a mutilated Damasian inscription. St. Callixtus himself, the founder of the Catacomb, was martyred in 233, and buried in the Catacomb of Calepodius, under S. Pancrazio on the Janiculum.

Above the crypt in which Cecilia was buried was a *Schola*, or place for the annual celebration of funeral ceremonies, shaped like a Greek cross with only three apsidal sides, and probably built by Pope Fabian (236-250). Here Sixtus II. was martyred together with his deacons Felicissimus and Agapetus in 258, and the building nearly destroyed.

† The last Pope buried in this Catacomb. His successor Sylvester was interred over the crypt of Priscilla. After 410 all burial in Catacombs seems to have been abandoned.

It was, however, restored in the time of Constantine, and was afterwards turned into a church in memory of Syxtus, who had lost his wife there, and of Cecilia. Early in the nineteenth century it was used as a wine-cellar, but was re-opened as a place of worship on April 20, 1882. Its walls have been covered with inscriptions found in the adjoining Cemetery.—*L.*

Beyond this chamber are others with paintings of the Good Shepherd and other early Christian emblems. A flight of steps descends into the lower galleries, which traverse three tiers of these subterranean passages. In the lowest or fourth story are several undisturbed *loculi*: on the marble slab which closes one of them is the name of Rufina in Greek letters, and on another a Greek Cross beneath the name of the occupant. It is probable that the paintings in the upper part of this Catacomb date from the 2nd cent.; those at a lower level are of a later period, it being the custom of the early Christians to commence their excavations near the surface, and to extend them downward as upper galleries became filled with corpses. Most of the passages have flat ceilings, and several are lighted by vertical shafts or *luminaria*, narrowing towards the surface, and spreading out below, so as to illuminate at the same time two or more crypts.

In the 15th cent. these Catacombs, with others, became the secret haunts of Pomponius Laetus and his Academicians. In 1852 was discovered a rude inscription on the ceiling of a cubiculum, in one of these galleries, dated 1475, in which Pomponius was styled Pontifex Maximus.

[120 yds. beyond St. Callixtus, the *Via Appia Pignatelli* diverges to the l., leading in 10 min. to the Catacomb of *Praetextatus*, which lies on the l. of the road to S. Urbano. It contains a large square crypt, covered with some of the finest early Christian paintings and arabesques, representing foliage and birds. It is built of brick, with a large *luminare* at the intersection of its arches. In a cubiculum were buried the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S. Sixtus. Behind the tomb is a damaged painting of the Good Shepherd. In later times two churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyrdom of S. Cecilia, were built over it.

In another part of this catacomb, which appears entirely separated from the Christian portion, and is now inaccessible, are three niches, with Mithraic paintings and inscriptions. 'The mysteries of Mithras—an oriental worship of the Sun—were introduced into Rome about a century B.C., and were celebrated in caves. When Christianity became popular, and was threatening the overthrow of Polytheism, an attempt was made to counteract its influence in the reign of Alex. Severus, who himself came from the East, by organising this worship. The two systems of religion became therefore mixed up together for a while; and hence it is not uncommon to find in Pagan sepulchres symbols and arrangements of a Christian character, and in Christian Catacombs Mithraic features.'—(*Macmillan*).]

At No. 87, in the *Vigna Randanini*, on the l. of the main road, 2 min. beyond this turning, are the **Jewish Catacombs* (Adm. 9 to 5, 1 fr.). A flight of steps leads down to an oblong atrium, round which are benches or seats, probably for the persons who attended the dead to their last resting-places. From this we enter a very curious double

cubiculum, with paintings on roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, genii, symbols of the seasons, birds, fruit, and a caduceus, but without a trace of Jewish emblems. Further on are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor across the gallery, and are arranged in tiers, each capable of holding a corpse. We next reach one of the principal galleries, out of which open six cubicles. In one of them are paintings of the seven-branched candelabrum on the roof and walls, and a large white marble sarcophagus sunk beneath the floor, with traces of gilding, in the style of the 4th cent. Along the gallery are numerous loculi or graves, some with the seven-branched candelabrum scratched on the mortar with which they are closed. To this succeeds an oblong chamber open to the sky, but originally vaulted over, the floor of white and black mosaic, the walls of *opus reticulatum*, having arcossolia pierced or built in them. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities.

The inscriptions on marble slabs that have been discovered amount to nearly 200. About two-thirds are in Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*ἄρχοντες*), scribes (*γραμματεῖς*); and many proper names, unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet been found; only one gives a clue to a date, namely, the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had on various occasions been rifled of its valuable contents. Most of the inscriptions were displaced; they are now fixed on the sides of the galleries near the places where they were dug up.

Continuing along the Appian Way, we reach in 5 min. a point from which the road begins to ascend, affording a view of the Alban hills, with the Tomb of Caecilia Metella in the foreground. Here, close to the Church of S. Sebastiano, the *Via delle Sette Chiese* turns back to the rt., crosses the *Via Ardeatina*, and leads in 15 min. to the Catacombs of SS. *Nereus* and *Achilleus* (see below).

On the Via Appia, 2 m. from the Gate, is the venerable but sadly modernised Church of

S. Sebastiano. This Church was supposed to be one of the legendary seven foundations of Constantine. It owes that reputation to the fact that it stands over the spot where the bodies of SS. Peter and Paul were brought for concealment during the persecutions of the 3rd cent. It then became one of the Seven Churches of Pilgrimage. It is first mentioned in an inscription of 417, now on the walls of the Lateran Museum. In 1611 it was entirely rebuilt by Card. Scipio Borghese, from the designs of *Flaminio Ponzio*, under whose hands all traces of the ancient basilica have disappeared. In this Church St. Gregory delivered his famous 37th Homily. It belongs to the Franciscan Order of Minor Observants. Festa, Jan. 20.

On the l. of the door is a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by

Pope St. Damasus, and are remarkable for their beautifully formed letters. A door out of the l. aisle leads into the *Catacombs* (see below). On the l., further on, is a recumbent statue of St. Sebastian by *Antonio Giorgetti*. His remains are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. The first Chapel on the rt. has Relics, the most curious of which is the stone bearing the impression left by the Saviour's feet, when He met St. Peter fleeing from Rome (see p. 416). This traditional relic is, in fact, but one of the many *ex votos* formerly offered by persons restored to health, or returning from long and difficult journeys, to the divinity to which they attributed the benefit. The material used, being white marble, could evidently not have belonged to the lava pavement of the Via Appia. At the end of the rt. aisle is the gaudy *CAPPELLA DELLA CASA ALBANI*, built by Clement XI., and dedicated to St. Fabian.

At the high altar are four handsome columns of *verde antico*. From the end of the l. aisle a passage lined with altars leads to a door which opens upon the *Via delle Sette Chiese*. Within the doorway are three white marble effigies of Abbots set on end, one of which is dated 1517.

Beneath the level of the Church is the celebrated Cemetery AD CATA-CUMBAS. Descending a flight of steps we reach on the l. a chamber containing a central altar and recesses. Further on is the underground Basilica or *Platonia*, in the form of an irregular triangle, with benches at two of its angles, and an altar in the middle on which is a slab tomb, covered with the scrawls of tourists, but bearing also an inscription of 472. Beneath the altar is the mouth of a well, in which were concealed for safety the bodies of SS. Peter and Paul during the persecution under Valerian in 258. St. Sebastian was buried in this catacomb in 270.

Beyond the Basilica on the l. is a large quadrangular enclosure, 120 yds. by 80, surrounded by walls 40 ft. high, faced with brick, and indented with spacious niches. Adjacent is the **Circus of Maxentius*, erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect Circus which has been preserved to us, and forms an oblong of 527 yds. by 87. The outer wall is nearly entire, and is constructed of tufa and concrete; its brick facings afford the earliest example of *opus mixtum*. For the sake of lightness large earthen vases are embedded in the concrete vaults. At the N.W. end are the *Carceres* for the chariots, six on each side of the principal entrance. The towers at the corners are supposed to have been the seats of the umpires. At the other end, which is semicircular, is a wide gateway with a flight of steps leading from it. On the N.E. side is a balcony, or *pulvinar*, supposed to have been the station of the Emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis of the arena, but runs obliquely, being at its commencement about 36 feet nearer the E. than the W. side. It is 297 yds. long, 7 broad, and from 2 to 5 ft. high. It was decorated with various works of art, among which was the obelisk now standing in the Piazza Navona. At each extremity of the *Spina*, an eminence, on which the *Metae* stood, may be recognised. In 1825 the greater part of this Circus was excavated at the expense of Prince Torlonia, to whom the estate upon which it is situated belonged.

During these works, the Spina, Carceres, and great Entrance were laid open, together with many fragments of statues and reliefs. The ruins of a circular building, 200 yds. N., are supposed to belong to an Imperial Villa, on the site of the *Triopium* of Atticus.

Further on in the Via Appia is the ***Tomb of Caecilia Metella**, wife of Crassus, and daughter of Quintus Caecilius Metellus, who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved sepulchral monuments about Rome. It stands on the extremity of a stream of lava from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement of concrete, consisting of small fragments of lava and of brick, united by a cement formed of lime and Pozzolana. The building is strengthened by large square bondstones of travertine, which project at intervals from the mass to support the external marble coating. This coating was stripped at various times for making lime, and Clement XII. removed the larger blocks to construct the Fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. (Caetani) in the 13th cent., when the tomb was converted into one of the strongholds of his family. The frieze is decorated with reliefs in white marble, representing festoons alternating with rams' heads, from which, having been mistaken for heads of oxen, the tower obtained the name of 'Capo di Bove.' On a marble panel below the frieze, on the side towards the Via Appia, is the inscription:—*CAECILIAE Q. CRETICI . F. METELLAE . CRASSI*. The interior contains a circular dome-shaped chamber, lined with brick about 15 ft. in diameter; it was opened by Paul III., who is said to have stolen two sarcophagi from it for the Pal. Farnese. The roof has entirely disappeared, but the inclination of the stonework shows that it was conical.

There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown:—
What was this tower of strength? within its cave
What treasure lay so lock'd, so hid?—A woman's grave.
Childe Harold, Canto IV., BYRON.

Adjoining the tomb are extensive ruins of the Caetani fortress. As early as the beginning of the 13th cent. the Savelli family had converted the ruin into a stronghold; the Caetani, before the close of the same cent., obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. On an adjacent wall are fragments of two marble tombs, discovered in 1824, belonging to Q. Granius Labeo, Mil. Tribune of the 3rd Legion, and to T. Crustidius. The pavement of the Appian Way, then remarkably perfect at this spot, was laid open at the same time, but the polygonal masses of lava have been removed. There

is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetani.

On the opposite side of the road is the ruined **Chapel of St. Nicholas** (1296), one of the few Gothic edifices about Rome, enclosed within the fortifications of the Caetani. It consists of an oblong nave, at the W. end of which is a round apse. There is a very small wheel-window in the opposite gable, with four wide lancets over it, and six trefoil-headed lancets on each side. The whole is built of peperino bricks, the windows having marble jambs and heads, with a buttress between them. The roof, very low in pitch, is destroyed, but the spring of the arches shows that they were pointed, and corresponded in number with the windows.

A short distance further on the left are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. This lava contains many interesting minerals—Mellite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which some fine specimens may be seen in the Museum of the Sapienza. For a continuation of the Appian Way, see Rte. 49.

From the *Domine quo vadis* (p. 416) the *VIA ARDEATINA* bears to the rt., crossing in 15 min. the *Via delle Sette Chiese*. Turning back to the rt. we soon reach the

Catacombs of SS. Nereus and Achilleus, or of **Domitilla**. The entrance (1 lira) is close to the farm-buildings of Torre Marancia, where stood in Imperial times the Roman Villa *AMARANTHIANA*, which belonged to a branch of the Flavian gens. Among the Christian victims of the Domitian persecution were the Emperor's first cousins Flavius Clemens, martyred, and his sister Flavia Plantilla, exiled. The daughter of Plantilla, Flavia Domitilla, was also exiled, but returned when Trajan, the tolerant, was Emperor. She founded a Christian cemetery in the grounds of the family Villa, and deposited there the remains of her martyred servants Nereus and Achilleus.

The catacomb has two principal galleries, with several lower or intermediate floors, there being 5 levels in some parts. Much of it dates from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which are some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. We descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th cent. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed that S. Petronilla, a lady of the family of the Aurelii, was interred. One of the peculiarities of this cemetery is a very large *Luminare*, which served to light one of the extensive sepulchral chambers, the floor of which is paved with marble slabs. On the lower tier are two semicircular apses, with a narrow intermediate gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles. On the floor is a vessel containing scrolls of papyrus; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to M. A. Restitutus, and to his family *identibus in domino*, in which the

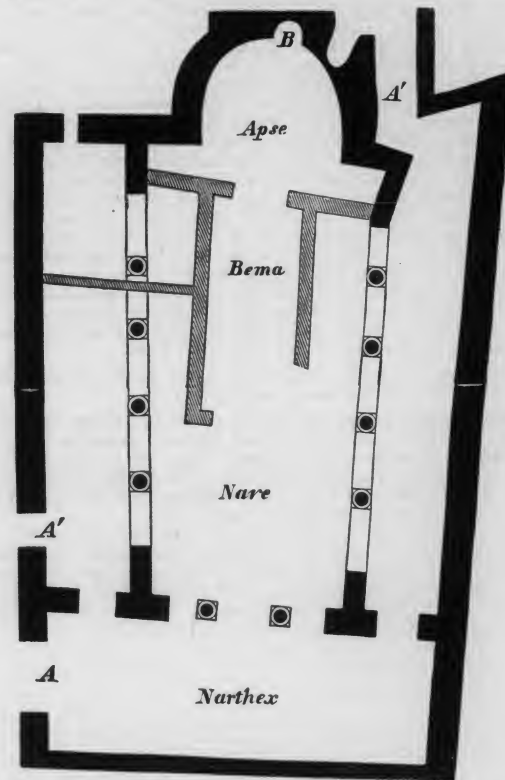
cubiculum is designated as an *Hypogeum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the relief of the same subject in the Lateran Museum; but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted. On the wall of another gallery is a *curious representation of the Virgin and Child, to whom four Magi, instead of three, are bearing gifts, supposed to date from the end of the 2nd cent. There are several Greek inscriptions. These Catacombs are excavated in the softer and more recent volcanic deposits of the Campagna, 'in which numerous decomposing crystals of leucite may be observed.'—*Macmillan*. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

In the centre of this series of Tombs was excavated in 1873 the celebrated **Basilica of SS. Petronilla, Nereus, and Achilleus**. The subterranean church is built at a level corresponding to the first and second stories of the Catacombs, its size being equal to that of S. Lorenzo. The pavement was purposely sunk as low as this, in order that the tombs of the above-mentioned martyrs might be enclosed in the altar without being raised, or touched at all.—*L*. It consists of a nave and aisles, separated by eight columns of cipollino. The doors, A A' A', lead to the galleries of the surrounding cemetery. The Presbyterium was enclosed by a marble railing (*cancello*), the foundations of which can still be traced. In the apse, and behind the altar, of which no trace remains, stood the marble episcopal chair from which St. Gregory read his 28th Homily: it was removed by Leo III., in the 8th cent., to the Church of SS. Nereus and Achilleus (Rte. 41). Near the niche B, a curious *graffito* is preserved on the wall, representing a priest, dressed in the *casula*, preaching to the people—a record of St. Gregory's sermon.

On the pavement were numerous tombs, some of them belonging to the galleries of the pre-existing cemetery, walled up and covered during the construction of the Church, and others of posterior date. One of them is dated A.D. 390, and another in the presbytery, 12th May, 395, which fixes the period of erection.

Among the inscriptions is the well-known eulogium of Pope Damasus, in Latin verses, in honour of the saints buried in the Church. Another contains the letters . . RVM . . ORVM, which may be completed *Sepulcrum Flaviorum*, as Domitilla, the owner of the villa above, and founder of the cemetery, belonged to the Flavian family. In Nov. 1875, a fresco was discovered representing a Christian matron, named Veneranda, and the figure of S. Petronilla beside her. In Feb. 1875, excavations brought to light a Greek inscription, in fine letters of the earliest period of Christian epigraphy, commemorating *Flavius Sabinus* and his sister *Titiana*, members of the Imperial Flavian family. But the most interesting discovery has been that of a *Column, such as in the ancient rite was used to support the canopy over the altar. On its surface is a relief, in the style of the 4th cent., representing the execu-

tion of a martyr, who, with his hands bound behind his back, and tied to a pole in the form of a cross, surmounted by a triumphal crown, is about to be slain by a soldier with upraised sword. Over the head of the martyr is the inscription ACILLEVS. A fragment of a fellow-column



PLAN OF THE BASILICA OF S. PETRONILLA.

has been found, representing the martyrdom of Nereus, the companion of Achilleus. A large and elaborately decorated cubiculum, discovered in 1881, has the name of *Ampliatius* engraved above the arcosolium.

Proceeding further along the Via delle Sette Chiese we soon reach the

Catacomb of Commodilla (entrance at gate on left). This catacomb was re-opened by the *Commissione di Archaeologia Sacra* in 1903; in 1904 a passage was re-opened which had been walled up in the pontificate of John I. (523-6). Many of the *loculi* are still closed; the distinctive marks in glass and bone, and the terra-cotta lamps, glass drinking cups, bottles, still *in situ*. Commodilla was probably a noble Roman matron who owned the ground. Pope St. Damasus repaired and decorated the catacomb, which is mentioned in all the itineraries of pilgrims. A stairway leads down to a chapel, where were interred the martyrs St. Felix and St. Adauctus, who suffered in the persecution of Diocletian. Tradition states that while Felix was being led to execution an unknown man called out that he professed the same faith and was willing to die for it along with him. The incensed magistrate took him at his word; the two were executed together, the nameless victim being afterwards given the name Adauctus ('added to'). Of the fresco paintings, well preserved, one represents the noble Roman matron Tortora, kneeling at the feet of the Madonna enthroned, with the Child, and being presented by St. Adauctus; St. Felix stands on the other side. Another represents Christ with SS. Peter, Paul, Felix, Stephen, and others. Another represents St. Luke with his attributes of physician, and is covered with the scratched names of the priests who said mass at the adjoining altar. These paintings are of the fifth and early sixth centuries. About 200 inscriptions have been found dating from 367 to 527.

[Returning to the *Via Ardeatina*, and then keeping to the right, we reach, about two miles distant, the Chapel of the

Annunziatella, an ancient place of pilgrimage, rebuilt in 1270, and restored by Card. Francesco Barberini in 1640. It now belongs to the Guild of the *Gonfalone*. The chapel stands on a high ridge, commanding the valley of Grotta Perfetta, and crowned by a large Fort. In digging the foundation of it, and in excavating its moat, a small Catacomb was discovered, surrounded by pagan tombs.

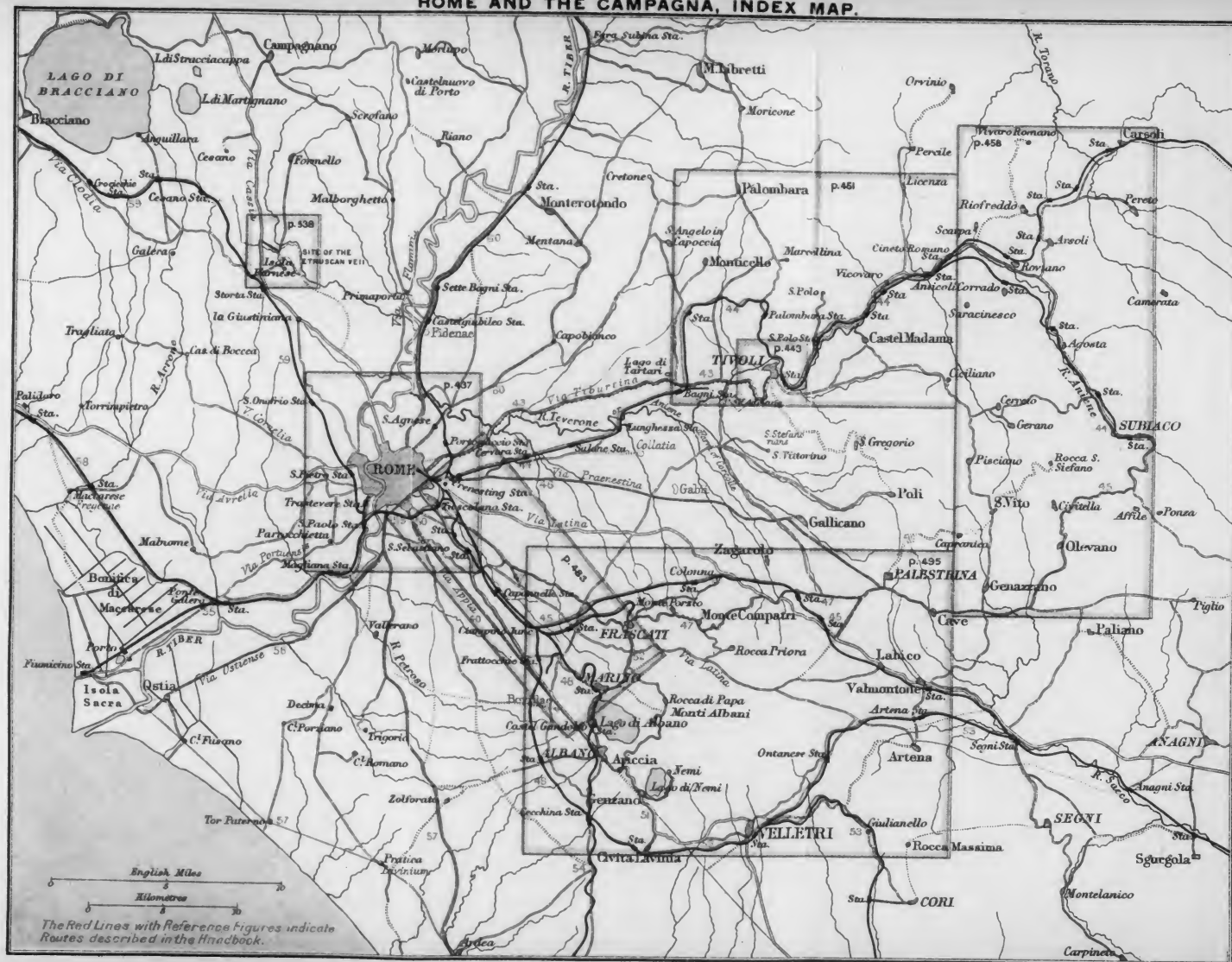
The district is interesting as the place in which the cultivation of the Roman Campagna is being tried on a rather large scale. The Government has purchased many hundred acres of good ground, has cut it in small allotments, and given it away to farmers for a nominal price, with the condition of cultivating each plot in vineyards, olive groves, or corn-fields, and of building farm-houses.]

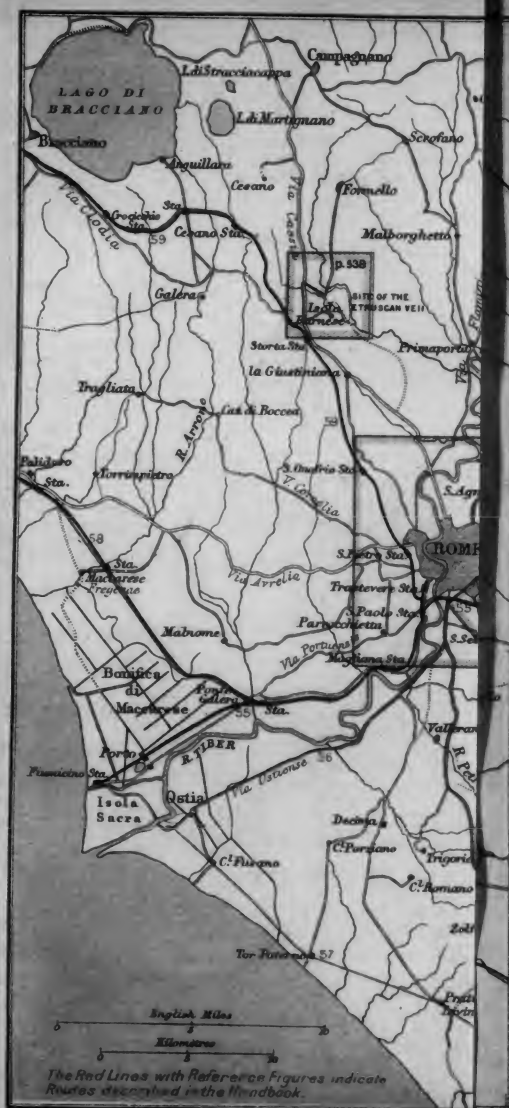
SECTION II.

THE CAMPAGNA.



ROME AND THE CAMPAGNA, INDEX MAP.





LIST OF ROUTES.

SECTION II.
THE CAMPAGNA.

Names of important places are printed in **black letters** only in the Routes under which they are described.

ROUTE	PAGE
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DIRECTORY TO THE CAMPAGNA.

Albano.—HOTELS: **Europa* (or *Posta*), in the main street to the rt. just above the Stat.; good rooms, and excellent Restaurant; R. L. A. 3 fr., B. 1 fr., luncheon, 2½ fr., D. 4 fr., both including wine. Pension, 8 to 10 fr. *Ristorante Salustri*, on the other side of the Piazza, good and moderate. *Caffè* in the main street, close by. Omn. for Genzano eight or ten times a day (40 c.). Carriages numerous (make a bargain). Page 480.

Anzio.—HOTELS: **Albergo delle Sirene*, on the sea, large, clean, and comfortable. R. L. A. 4½ to 5 fr., B. 1 fr. 25 c., luncheon, 3 fr., D. 4 fr. Pension, 8 to 10 fr., including very poor wine. Carriage, 75 c. *Villino Milio*, well situated. *Trattoria Turcotto*, on the quay, good. Carriage to Nettuno, 1 fr. Omn. 25 c. Boats, 1½ fr. the hour. Page 510.

Bracciano.—*Albergo Sabazio*, fair; *Albergo della Posta*, tolerable. Page 542.

Castel Gandolfo.—*Ristorante della Ferrovia*, finely situated above the lake, but scantily supplied (better food at Albano). Page 499.

Cervetri.—Small Inn in the Piazzetta, to the l. within the gate. Page 532.

Civita Castellana.—*Albergo Natalucci*, Corso Umberto I., clean, fairly good. Diligence from Stat., 1 lira. Carriage from Stat., 4 lire: two-horse, 8 lire. Page 393.

Cori.—*Albergo Unione*, small but very tolerable, a few minutes above the bridge. Omn. to the Stat., 50 c. Guide to Segni, 5 fr. Page 508.

Fiumicino.—*Trattoria dell' Eden*, near the sea, good. Fresh fish every day. Page 517.

Frascati.—**Hotel Frascati*, in a fine healthy situation near the Stat., with garden and extensive view. R. L. A. 3½ to 5½ fr., B. 1½ fr., luncheon, 2½ fr., D. 4 fr., without wine. Pension, 8 fr. and upwards. *Trattoria della Villetta*, good food and excellent wine of the country; the landlord will find rooms. Lodgings at the *Villa Muti*. Page 473.

Frattocchie.—Good wine and tolerable food at the *Osteria*. Page 479.

Genazzano.—Good accommodation at the *Casa della Missione* (see *Subiaco*). Page 466.

Genzano.—Small Inn in the Piazza; good wine. Page 492.

Ladispoli.—Inn on the sands, poorly supplied except in the bathing season. Page 536.

[Rome.]

Marino.—Inn on the left of the road to Albano, poor. Page 497.

Monte Cavo.—Poor Restaurant. Page 502.

Nemi.—Small Inn, *De Sanctis*, with tolerable food, but good wine. Page 493.

Olevano.—**Alb. di Roma*, below the town. Pension, 5 fr. One-horse carriage to Palestrina or Subiaco, 8 fr. *Casa Baldi*, higher up, similar charges. Both much frequented by artists. Page 467.

Ostia.—Poor Osteria on the rt. in the Piazzetta. Page 519.

Palestrina.—*Locanda dell' Armellino*, in the Corso, good food. *Casa Bernardini*, to the rt. above the Piazza Savoia. Both moderate. Omn. to the Stat., 50 c. Page 461.

Palo (see *Ladispoli*).—For a carriage to Cervetri, write to the Station Master. Page 532.

Porto d'Anzio.—See Anzio.

Rocca di Papa.—Small Inn, *Rosalia*. Page 501.

Ronciglione.—*Aquila d'Oro*, small inn. Page 544.

Segni.—*Trattoria* on the rt., just within the gate, very poor. Guide to Cori, 5 fr. Page 507.

Storta (*La*).—Good roadside Inn, the old Post-house. Excellent country wine. Page 537.

Subiaco.—*Hotel Aniene*, new and comfortable, electric light. *Restaurant Aniene*, food tolerable. Good accommodation at the *Casa della Missione*, reached by an avenue of trees to the l., just above the Coach office. Ladies are always welcome, but male visitors should be provided with an introduction from some well-known ecclesiastic in Rome, as the Convent is kept by Sisters. Very comfortable, and suited for a stay of some days. *Locanda della Pernice*, poor. Luncheon may be obtained at the lower Monastery of *S. Scolastica*. One-horse carriage to Olevano, 8 fr.; for two persons, 10 fr. Dil. to Cineto Romano, 2½ fr. Page 455.

Terracina.—*Albergo Reale*, very fair. Page 510.

Tivoli.—HOTELS: *Albergo della Regina*, in the Piazza del Plebiscito, good rooms and food. R. L. A. from 2½ fr., luncheon, 3 fr., D. 5 fr. with wine. Pension, 7 to 10 fr. *Albergo della Sirene*, comfortable.

Alb. della Sibilla, close to the Temple, with good view of the ravine above the Falls; prices rather lower.

Ristorante delle Cascate, at the entrance to the Falls, good; excellent trout and wine.

Omn. from the Stat., 50 c.

Visitors by steam tramway who propose to take the Villa Adriana on their way to Tivoli can get food at the *Villa Adriana Station*.

GUIDE for the Falls, Cascatelle, and Hadrian's Villa, 5 fr.; useful to save time. It is better to employ a local guide than to bring one from Rome.

Entrance to the Ville d'Este, half a franc.

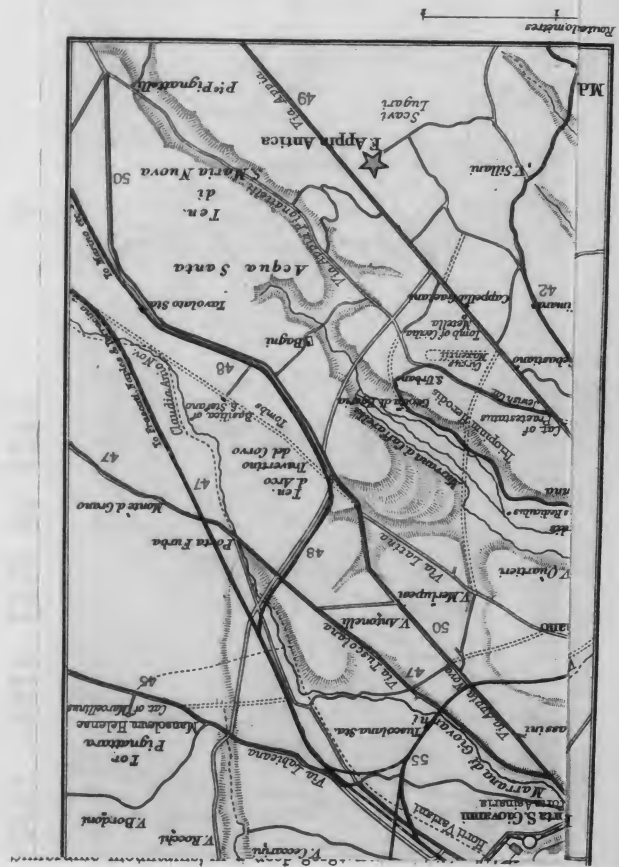
POST OFFICE behind the Alb. della Regina. Page 443.

Velletri.—*Albergo Gallo*, at the upper end of the town, ½ m. from the Stat.; good food and wine, moderate charges. *Locanda della Campana*, near the first ascent from the Stat., tolerable.

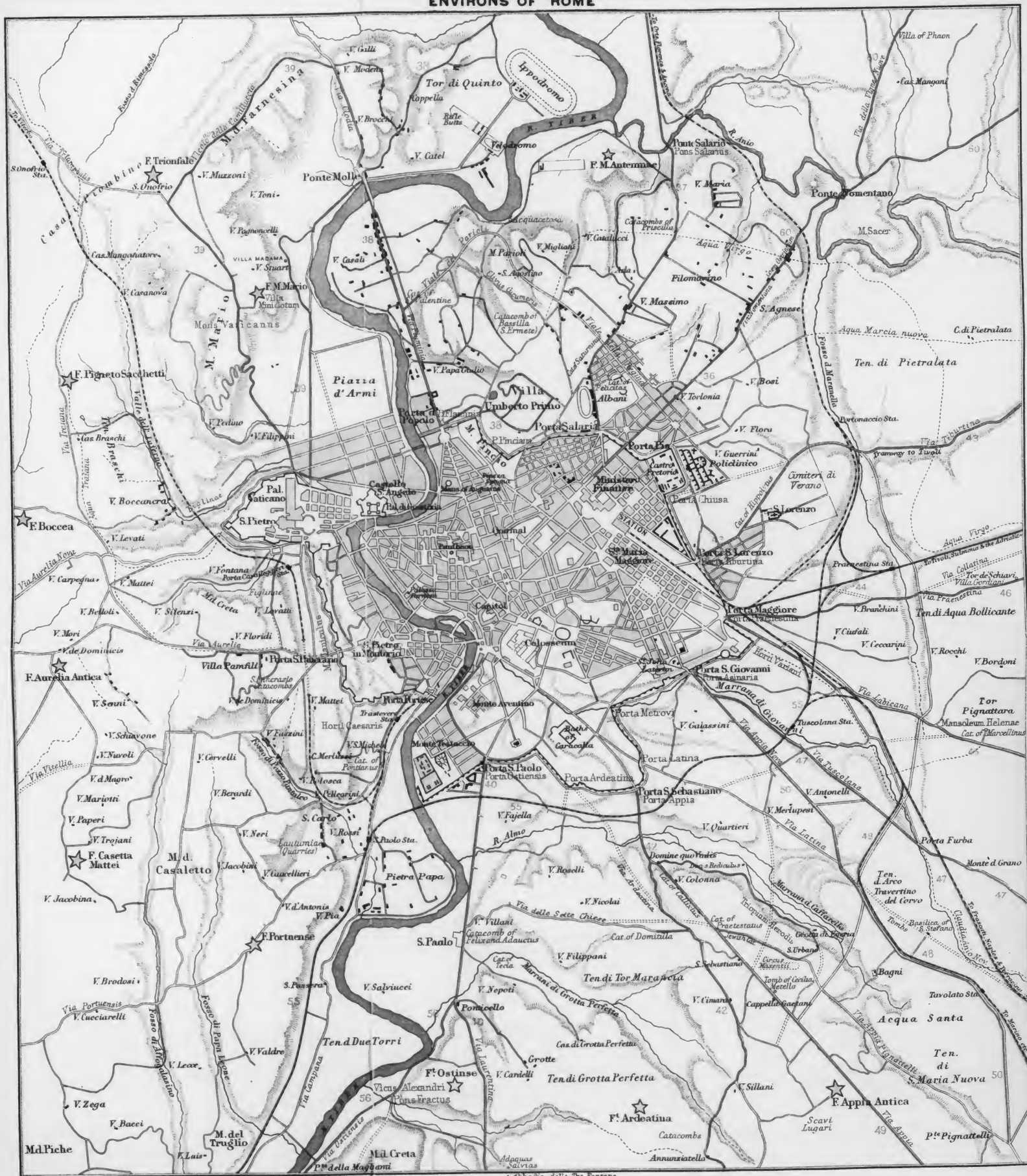
Good Caffè near the Church of *S. M. in Trivio*. Page 506.

Viterbo.—*Grand Hotel* (formerly *Alb. Grandori*), Piazza della Rocca, near the Public Garden and the Stat. for Attigliano; good clean rooms; restaurant only open in the bathing season (June-Sept.). *Alb. Schenardi*, in the centre of the town, with tolerable Trattoria. **Alb. dell' Angelo*, close by. Carriage to or from either Stat., 1 lira. Page 544.

Zagarolo.—Small Inn. Omn. to the Stat., 50 c. Page 461.



ENVIRONS OF ROME



Routes described in the Handbook marked thus

English Miles

Kilomètres

London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

SECTION II. THE CAMPAGNA.

ROUTE 43.

From the Porta S. Lorenzo to Tivoli, by Hadrian's Villa.—
Steam Tramway.

Miles.	Stations.	Miles.	Stations.
	Porta S. Lorenzo	14	Ponte Lucano
1	Portonaccio	16	Villa Adriana
3	Ponte Mammolo	17	Regresso
7	Settecamini	18	Tivoli
12	Bagni		

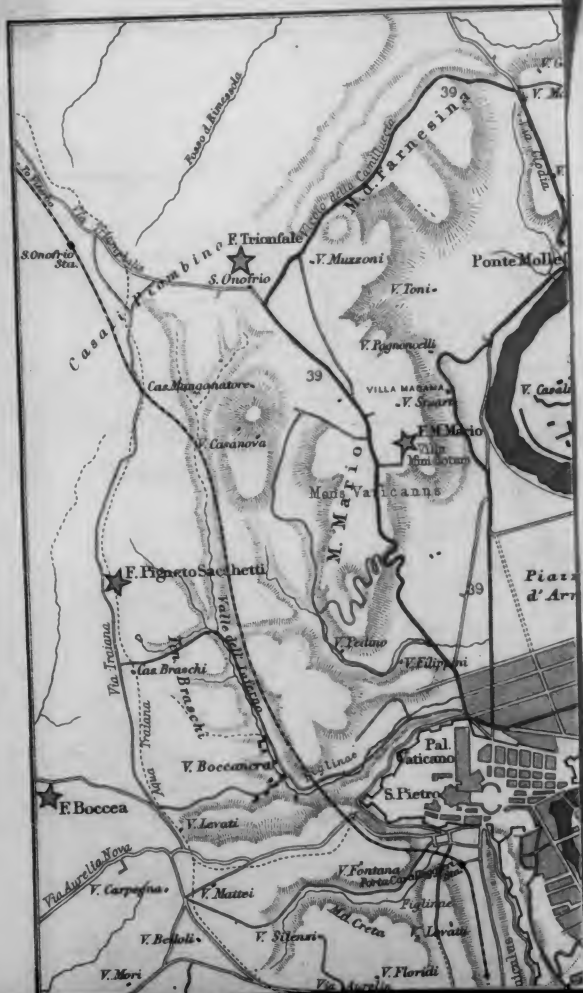
In order to visit Tivoli and Hadrian's Villa in one day, it is advisable to travel to Tivoli by train (the best route for scenery), and return by the steam tram to the Villa Adriana Station, and thence to Rome, as the tram leaves at the most convenient time, late in the afternoon. The train takes about 1 hr. to Tivoli, the tram about 1½ hr.

It is much cheaper to take a return ticket by the tram (3 fr., 1st class: 2 fr. 20 c., 2nd class); the single train fares being 4 fr. 55 c., 1st class, 3 fr. 20 c., 2nd class.

Half an hour before the steam tram leaves the Stat. outside the Porta San Lorenzo, a connecting electric tram leaves the Piazza Venezia. Tickets for Tivoli, with liberty to break the journey at Hadrian's Villa, may be bought in this tram. The visit to the Villa takes two to three hours. A meal can be obtained at the tram station of Villa Adriana.

The steam tram passes on the rt. the Church of S. Lorenzo, crosses over the Rly. at the large Goods Stat. of Portonaccio, and follows generally the VIA TIBURTINA. After a slight ascent of ¼ m. we cross the *Acqua Vergine*, and a little further pass between the *Forte Tiburtina* (rt.), and the *Forte Pratetata* (l.), two of the outlying forts of Rome. 3 m. from the city gate we cross the *Anio* by the modern

PONTE MAMMOLO. The ancient bridge, remains of which may be seen 300 yds. up the stream, was repaired by Alexander Severus's mother, Mammaea, and by Narses; blown up by the French in 1849, and partially repaired in 1870 by the *Acqua Marcia Co.*, whose main pipes pass over it now. The *Anio*, also called *Teverone*, rises on the Simbruine mountains, in a deep gorge near Filetino. After a course



of 40 m. it forms the cascades of Tivoli. It separated the land of the Sabines from Latium (Aequi, Hernici, and Latins), and falls into the Tiber, 4 m. above Rome, near Antennae (*ante amnes*). After crossing the river, an ascent and descent of a mile bring us into the wide plain of **Prato Lungo**, through which flows the torrent of *Le Molette*, descending from Santangelo and Montecelio. On the rt. some curious mounds and square mediaeval towers, bordering on the Anio, indicate the caverns or ancient quarries of Cervara, which are supposed to have furnished tufa for the buildings of the early Republic. A road branches off on the l. to (10 m.) *Montecelio*.

8 m. **Osteria delle Capannacce** (246 ft.), the highest point between the Ponte Mammolo and Ponte Lucano. A mile further we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava, and observe the ruined apse of the Basilica *Ad septem fratres*, now **Sette Fratte**, erected by St. Simplicius. In this Church S. Sinforosa of Tivoli was interred after her martyrdom under Hadrian; it was named after her seven sons. Near the (10 m.) *Osteria delle Tavernucule*, a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli. [Pathway on the l. to the ($\frac{1}{2}$ m.) extensive ruins of **Castell' Arcione** (275 ft.), a 13th cent. stronghold, now the property of Duke Grazioli. Having become a resort of brigands, it was dismantled by the people of Tivoli in 1420.] The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, near the sites of Collatia and Gabii. From here the vegetation is less luxuriant, owing to the nature of the soil, which between this and Rome is entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The three low pointed hills on the l., capped with castles and villages, are: *Santangelo in Capoccia*; *Poggio Cesi*; and *Montecelio*. Road on the l. to Montecelio and Palombara (1220 ft.).

We now pass on the l. (200 yds. from the road) the **Lago dei Tartari**, so called from the incrusting property of its waters, which produce by deposit the best qualities of Travertine. Upon the surface are floating masses of water-weed cemented by sand and dust blown hither by the wind, which form the so-called *Isole Natanti*. $1\frac{1}{2}$ m. N.E. are the smaller lakes of *S. Giovanni* and *delle Colonelle*, the ancient *AQUAE ALBULAE*. The water (80° Fahr.) was examined by Sir Humphry Davy, who found that it contained more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen. Near them are the ruins of the **Baths of Agrippa**, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called 'Bagni della Regina.' The lakes, which bear the modern name of **La Solfatarà**, have an average depth of 170 ft. They are drained by a canal 9 ft. wide and 2 m. long, which carries their sulphurous waters into the Anio. It was cut by Card. Ippolito d'Este, governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes. The milky water runs in a strong current, and is always marked by a disagreeably fetid smell of sulphuretted hydrogen gas. The road crosses the Canal, and reaches the Stat. of

12 m. **Bagni**. Here is the large and well-appointed bathing establishment of the **Acque Albule** (73° Fahr.), supplied with these mineral

waters by means of a conduit at the rate of 65,000,000 gallons in 24 hours. 1000 persons may bathe simultaneously. The Baths are particularly suited to chronic skin diseases, gout, and rheumatism, and are much frequented in summer. Handsome Casino, and swimming bath for ladies and gentlemen. A road of $\frac{1}{2}$ m. (and a branch Rly. for transport of material) leads to the enormous *Cava del Barco*, a quarry which furnished travertine for the buildings of ancient Rome. A mile N. is the *Casale Bernini*, built by that architect when the stones for the colonnade of St. Peter's were being quarried.

2 m. beyond the canal we cross the Anio by the picturesque **Ponte Lucano**. The piers and the arch next to the l. bank are ancient; the central arch was restored in the 6th cent., and that next the rt. bank in the 15th. The entire bridge was repaired in 1896. Close by is the ***Tomb of Plautius Lucanus**, one of the best-preserved sepulchral monuments about Rome. It stands on a square base, and is surmounted by mediaeval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year B.C. 1 by M. Plautius Silvanus, for himself and his wife Lartia, and his child. It was subsequently used by his descendants, one of whom, Tiberius Plautius Silvanus, served in Britain, and died A.D. 76, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was from behind. Aulus Plautius, one of this family, laid out the plan of an encampment on the site of the Tower of London, and may possibly be regarded as the founder of the city. A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed to have marked the approach to the Villa Adriana. On one of them is a mutilated relief of a man and horse, called by the local ciceroni Alexander and Bucephalus.

16 m. **Villa Adriana**. It takes about 20 minutes to walk to the entrance to Hadrian's Villa; take the first turning to the right. Cab (bargain necessary) $1\frac{1}{2}$ lire for one person; 2 lire for two. Tickets (1 fr.) at the *Casa della Guardia*, approached by a fine avenue of cypress-trees.

***HADRIAN'S VILLA**, formerly belonging to Duke Braschi, was purchased by the Italian Government in 1871, with the exception of the S. portion, comprising the Academy, Odeum, Inferi, Lycaeam, and Prytaneum, which are still in private hands. A custode admits visitors to them by a gate near Timon's Tower.

The Villa was built about A.D. 130 from the Emperor's own designs, with the intention of representing all he had seen most striking in the course of his travels. It covered a space of 8 to 10 m. in circuit, and must have been more like a town than a villa, judging from the number of buildings revealed by successive excavations. It contained a Lyceum, Academy, Poecile in imitation of that at Athens, Vale of Tempe, Serapeion of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Greek and Latin Theatres, Thermae, a Hippodrome, Imperial Palace, Lodgings for Slaves, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous Temples. Hadrian was here when he was seized with the illness of which he died at Baiae. The villa is supposed to have been ruined during the siege of

Tibur by Totila (544); for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches.

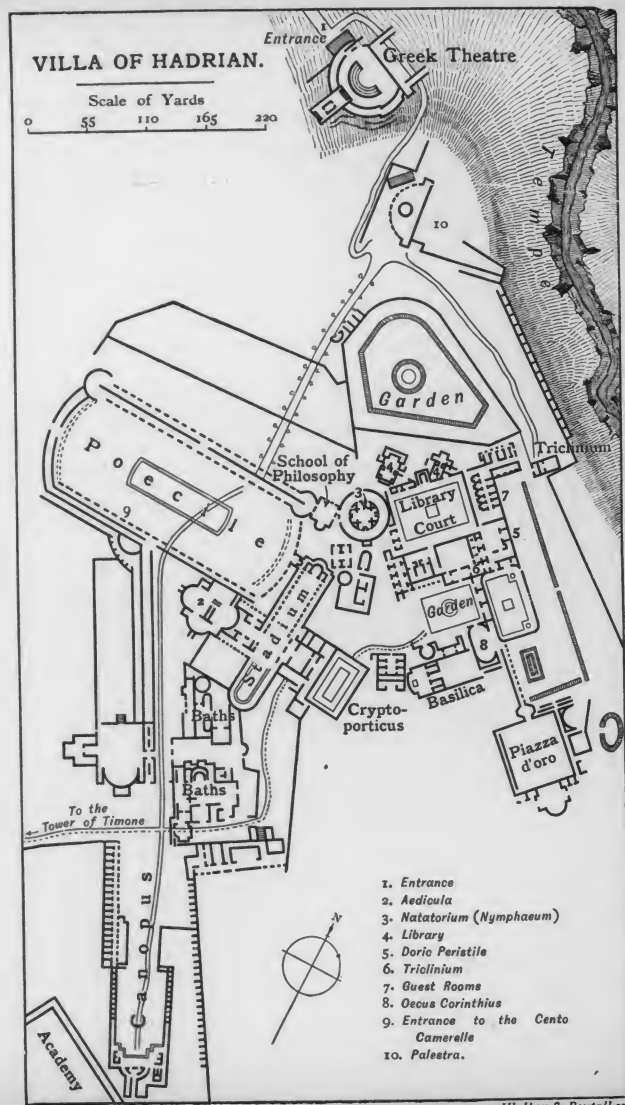
The beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, were found among these ruins, and many of the museums of the great European capitals owe to it some of their most valuable treasures. The designation of the buildings is for the most part purely conjectural, but the details are full of interest, and the Villa supplies one of the latest examples of *opus reticulatum* mixed with brick-facing.

The entrance-gate and the alley of trees beyond are supposed to occupy the site of the **porticus** (1), which leads to the **Greek Theatre**. The seats, the corridors beneath them, and the proscenium are still traceable. A path leads round the outside wall of the stage to the upper *Casa della Guardia*. To the l. is a confused mass of buildings called the **Palestra** (10). In one of its chambers are remains of reliefs in the style of the Tombs on the Via Latina.

An avenue of cypresses leads to the **Pocile**, built in imitation of that at Athens, described by Pausanias. The lofty reticulated N. wall of the Colonnade, 250 yds. in length, is still standing. Some of the blocks of travertine on which the columns stood, and the marble veneerings of the wall, were discovered by Signor Rosa, under whose care all the Pocile was cleared out in 1873. The building was oblong, curved at the narrow ends, and raised on an artificial platform of masonry with vaulted chambers underneath, which are supposed to have been occupied by slaves and soldiers. From the end of the cypress avenue we turn l. into the so-called **Sala dei Filosofi**, a square hall with a semicircular apse, and seven niches for statues. The circular building (3), entirely excavated in 1873, was probably a **Nymphaeum**. It had a mosaic pavement representing sea-monsters. The area was surrounded by marble columns, supporting a frieze ornamented with marine subjects of fine workmanship. Several of the columns have been re-erected. In the centre is an island, reached by a small bridge; originally there were two swing bridges, opening on to vestibules which led to a semicircular hall adorned with columns. Beyond were the atrium and triclinium, with bath and bedrooms on each side, sumptuously decorated. The beautiful statue of the Faun, in *rosso antico*, now in the Capitoline Museum, was discovered here.

On the E. are some ruins called the **Greek and Latin Libraries** (4 and 4). To the N. lay a **Garden**, from which a corridor leads N.E. to a **Balcony**, commanding a beautiful view over the Vale of Tempe. Ascending some steps we reach ten small rooms with varied pavements in black and white mosaic, of tasteful design and perfect preservation, only revealed in 1880. These rooms are supposed to have been used by the Emperor's guests, and each is supplied with a bath and other conveniences.

We now pass through the **Doric Peristyle** (5), at the corner of which on the rt. is a large oblong enclosure called the **Giardino**. Beyond it is the **Oecus Corinthius** (8), with an apse at each end and two fountains. Bearing l., we next reach the **Piazza d'Oro**, surrounded with colonnades, and so called from the richness of the decorations discovered



here in the 18th cent. At its extremity is a domed building with an apse and fountain.

Returning to the Oecus Corinthius, we now pass through the so-called *Basilica*, and observe a long and imposing line of arches divided into three floors.

Below it is a *Cryptoporticus*, and further down some ruins supposed to be those of the EMPEROR'S PRIVATE ROOMS. Adjoining them to the E. is a *Stadium*. Passing it on the rt. we reach the *Thermae*, part of the roof of which is well preserved, and has some fragments of stucco reliefs. Our path continues S. to the *Serapeon of Canopus*, built in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican.

[This forms usually the limit of the visitor's excursion, though the remainder is well worth exploring. Beyond the Serapeon is the so-called *Torre di Timone*, with the ruins of the *Academia*, and of another *Theatre*. Near it are some subterranean corridors, supposed to be connected with the *Tartarus*, and the presumed site of the *Elysian Fields*. Beyond this are the ruins of a bridge or aqueduct upon a double tier of arches; and $\frac{1}{2}$ m. further W., near the Church of S. Stefano, are confused ruins, to which the names of *Prytaneum* and *Cynosargus* have been given.]

Returning in a straight direction from the Canopus, we may diverge to the rt. to visit the second group of Baths, and then continue nearly due N. to the entrance gateway. Immediately before reaching the *Poecile*, we pass on the l., below the pathway, the *Cento Camerelle*, a number of vaulted chambers in two and three stories, with remains of galleries on the outside from which they were originally entered. They are supposed to have served as Barracks for the imperial guard, and had no communication with each other. We now cross the *Poecile*, in the centre of which are traces of a *piscina*, and return to the Entrance Gateway.

$\frac{1}{2}$ m. beyond the Tramway Stat. for the *Villa Adriana*, the old Via Tiburtina proceeds to the l. in a direct line to Tivoli, which it enters a little above the Villa of Maecenas by a steep ascent. Halfway up, on the rt., is a well-preserved monument, recording a levelling of the *Clivus Tiburtinus* in the time of Constans and Constantius. The name of the latter Emperor is effaced.

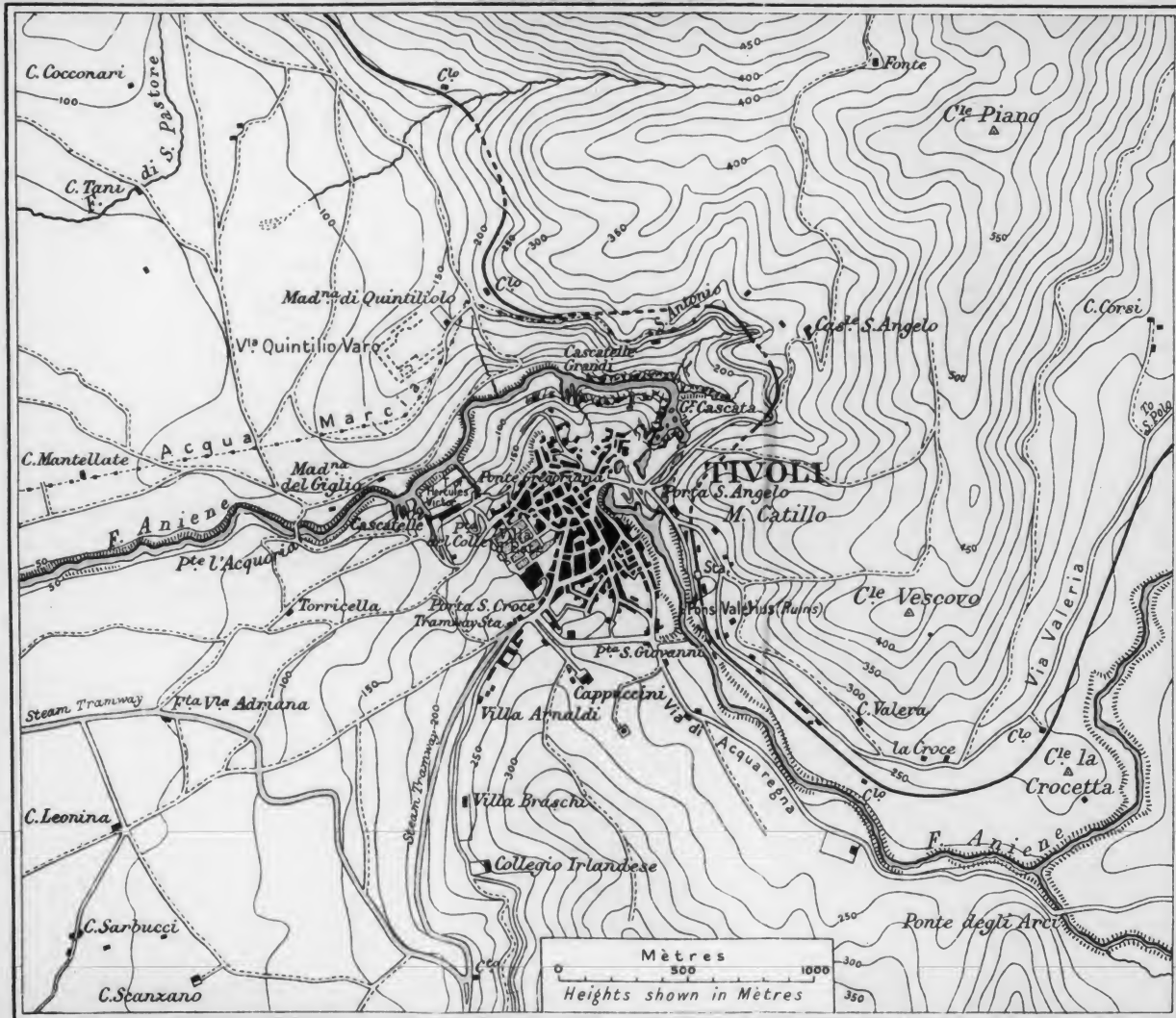
The ascent to Tivoli through pleasant groves of olives takes 1 hr. on foot, or $\frac{1}{2}$ hr. by tramway. Near the foot of the direct pathway may be seen some portions of an ancient road. The Tramway Stat. of

17 m. *Regresso* lies at the extremity of a sharp curve, and is so called because the tram-cars back out of it, continuing their ascent upon another line of rails.

[From this point a road runs back on a higher level to the ($\frac{1}{2}$ m.) *Villa Braschi*, from which the panorama is magnificent. It is built

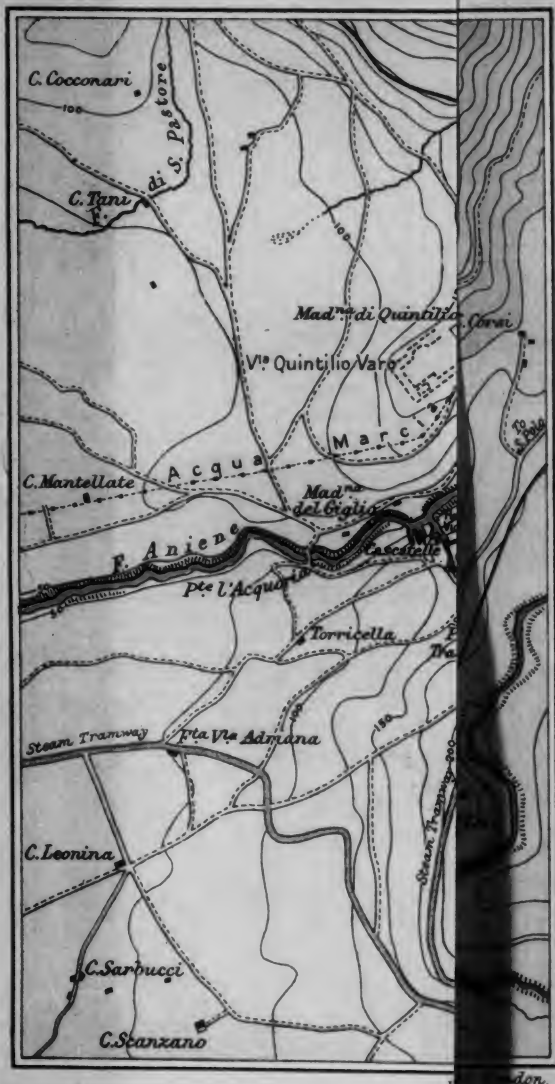


ENVIRONS OF TIVOLI.



London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

Stanford's Geog^l Estab^l, London.



over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellar beneath, those of the Anio Vetus and Aqua Marcia running at a lower level. The *specus*, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where these have been removed the fine Roman brick lining may be seen.

At Casciano, under the Casino of the Greek College ($\frac{1}{2}$ m. further), are the extensive remains of the **Villa of Cassius**, which have contributed largely to the principal museums of Europe. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, and were purchased by Pius VI. for the Museo Pio-Clementino. 'The *opus reticulatum* of these ruins has a peculiar arrangement of coloured tufa in its squares.'—B. The substructions assigned to the Villa of Brutus the elder (the Jurist), below the Strada di Casciano, afford a fine specimen of Roman work, more than 35 yds. in length.

A bridle path ascends S.E. from Casciano in $1\frac{1}{2}$ hr. to **Monte Spaccato** (1965 ft.), worth ascending for its magnificent *view over the Anio. On its S. slopes are some remains of an ancient city in large polygonal blocks, supposed to be those of Aefulae.

Under the mountain runs a tunnel 3 m. long, constructed for an Aqueduct by Domitian. Its engineer restored the Temple of the *Bona Dea* upon its summit as an ex-voto, of which some beautiful columns and a pavement yet remain.]

The Tramway Stat. of Tivoli is just outside the town at the **Porta Santa Croce**. Near it on the l. is the **Public Garden** with good views of Rome and the Campagna. On the rt. is the **Castle**, erected by Pius II. in 1460 upon the ruins of the Amphitheatre. It has four circular towers, which form very picturesque objects in the views of the town. Here Ignatius Loyola, then serving as a priest at Tivoli, drew up the rules of the Jesuit Order.

TIVOLI † (Pop. 13,000), the ancient **TIBUR**, a city of the Sicani, founded about 460 years before the traditional date of Rome, was one of the early rivals of the Eternal City, with which it subsequently entered into alliance. The Roman historians tell us that the Sicani were expelled by Tiburtus, Coras, and Catillus, grandsons of Amphiaraus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:—

Tum gemini fratres Tiburtia moenia linquunt,
Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juvenus.
Virg. *Aen.* vii. 670.

Moenia Tiburis udi
Stabant Argolicæ quod posuere manus.
Ovid, *Fasti*, iv. 71.

Nullam, Vare, sacrâ vite prius severis arborem
Circa mite solum Tiburis, et moenia Catili.
Hor. *Od.* I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most

† See Directory, p. 434.

beautiful lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:—

Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit canipus opimae,
Quam domus Albunae resonantis,
Et praecepit Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis. Od. I. vii. 10.

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

Tibur Argei positum colono,
Sit meae sedes utinam senectae;
Sit modus lasso maris et viarum
Militiaeque. Od. II. vi. 5.

In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of *Superbum*, given to it by Virgil, is still borne as the motto of the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. The Villa of Catullus is supposed to have been at S. Angelo, on the hill-side N. of the Great Cascade. It occupies a remarkably sheltered position, an advantage to which the poet refers. Syphax king of Numidia died in this territory B.C. 202, two years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel in 547. In the 8th cent. it lost its ancient name, and assumed that of TIVOLI. It was afterwards besieged by Otho III., who was only deterred by the entreaties of S. Romualdo from putting to death the entire population. Its history during the middle ages is a continued record of sieges and struggles against the Emperors and the Popes. It afforded a retreat from Rome to the English Pope, Adrian IV., and to the Emperor Frederick Barbarossa, after the insurrection caused at Rome by his coronation (1155). At this period Tivoli appears to have been an Imperial city independent of Rome, and to have been the frequent subject of contention between the Emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna. In the 14th cent. Cola di Rienzo made it his headquarters during his expedition against Palestrina, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and by the Colonna.

Modern Tivoli (760 ft.) is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to

have been so called from Rubellius, the proprietor of one of the Tiburtine villas.

The chief sights of Tivoli are the Falls, the Temple of Vesta, and the Villa d'Este. From the Tramway Stat. the most direct route to the Falls is through the town by the main street (guide not necessary) to the *Ponte Gregoriana*. Crossing the bridge the entrance to the Falls is on the rt. Admission $\frac{1}{2}$ fr.; Sunday free. On Sunday there is another entrance near the Temples of Vesta and Sibilla which serves on week days only as the point of exit (see below).

From the railway station a road soon reaches the Porta S. Angelo, beyond which the entrance to the Falls lies a few yards to the l.

HISTORY.—The *Falls of the Anio were seen to the greatest advantage at the beginning of last century. The water was carried over a massive wall erected by Sixtus V., and fell into the dark gulf called the Grotto of Neptune, producing one of the most striking scenes of the kind. The inundation of 1826, however, completely changed the character of the cascade; a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and the course of the river had to be diverted in order to preserve from destruction this part of the town. The grotto of Neptune therefore now receives only a small proportion of the falling water.† The new Falls were formed by cutting two tunnels of 327 yds. through the limestone rocks of Monte Catillo, on the other side of the valley (see below). This was ably executed by the Roman engineer Clemente Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI.

The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of two ancient bridges and several Roman tombs (see below). The bridge highest up the river was probably the PONS VALERIUS, over which the Via Valeria passed in its course up the valley. The second bridge is generally designated as the PONS VOPISCI, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected. Among the tombs was that of Lucius Memmius Afer Senecio, pro-consul of Sicily (A.D. 107).

DESCRIPTION.—Within the entrance gateway is a *Restaurant*. To the l. of it lies the direct path to the Cascades; to the rt. runs a road through a shady garden, which occupies the angle between the old bed of the Anio and the new. Passing on the l. an ancient arch and some walls faced with *opus reticulatum* (the ruins of the *Pons Vopisci*), we reach in 2 min. the upper end of the double tunnel cut by Gregory XVI., which cannot however be entered from this point. We return therefore nearly as far as the Restaurant, pass through an archway under the high road to the rt., and follow a level path, affording fine views of the Temples on the l. After 5 min. we reach a Terrace which overlooks the New Waterfall (320 ft.), at the point where it emerges from the Tunnel. A gateway on the rt. which the custodian will open (20 c.) leads to the mouth of the tunnel, through which the traveller

† The illumination of the Grotto of Neptune, the Cascades, and the Temple of the Sibyl by electric light, takes place occasionally during the spring, and is advertised in due course at Rome.

may walk along a paved footway beside the stream (steady head required).

Returning for a few yds. along the level pathway, we descend to the rt., passing on the l. some remains of Roman buildings. Bearing generally to the rt., we reach in 10 min. a group of cypresses, where a path mounts for a few paces and then descends in 5 min. to a platform commanding a splendid *VIEW OF THE FALLS. Returning, and continually descending, we gain in 5 min. the bottom of the higher valley, excavated (entirely since Roman times) by the ancient bed of the river, and closed by the *Siren's Grotto (path slippery and wet with spray). Again retracing our steps and turning to the l. we ascend to a gallery hewn out of the rocks on the l. bank, pass through it, and turn l. once more to the (10 min.) *Grotto of Neptune (also slippery), where are some fine sections of travertine. The beauty of these two grottoes consists in the disappearance and reappearance lower down of the thundering stream. We now return to the gallery and ascend in zigzags to the l., reaching in 10 min. an iron gateway leading to the Temples of Vesta and Sibilla.

The *Temple of Vesta is a circular building of the best period of art, finely placed on the rock overhanging the valley of the cascades.



RESTORED ELEVATION OF TEMPLE.



PLAN OF TEMPLE.

It is 7 yds. in diameter, and was surrounded by an open corridor of 18 Corinthian columns, 10 of which remain. They are of stuccoed travertine, 18 ft. high, exclusive of the capitals. The entablature is sculptured with festoons of flowers and heads of oxen; the architrave bears the broken letters L. GELLIO. L. Lucius Gellius was Praefect of Attica in the time of Augustus. The cella, which is quite 200 years older than the columns, is built of small polygons of tufa and travertine, and retains one of its two windows and a door. Close by is the Temple, now generally considered to have been dedicated to the Tiburtine Sibyl (Sibilla Albunea). It is an oblong edifice of travertine, with four Ionic columns built up into each side wall. Subsequently converted into a church dedicated to St. George, it was restored to its ancient form in 1885, when the curé's house, which covered the rt. wall of the cella, was pulled down, and some pedestals with interesting inscriptions were discovered.

From the open space in front of the *Ponte Gregoriano* the main street ascends into the town, passing on the rt. the small Church of S. Michele, with a good Campanile, and a slab-tomb of 1472 on the rt. of the door. Further on a street on the rt. leads to the Gesù, on the

tower of which is a *Meteorological Observatory*. We next reach the *Piazza del Plebiscito*, where on the l. stands the new Gothic Church of S. Biagio, belonging to the Dominicans, and said to occupy the site of a Temple of Juno. In the 1st chapel rt. is a good painting of S. Vincenzo Ferrero, and at the end of the l. aisle are some old frescoes and slab-tombs from the original Church. Descending to the l. we reach the

Church of S. Andrea, built by S. Silvia Anicia, mother of St. Gregory, on the ruins of a destroyed Temple of Diana. In the nave are ten columns, of granite and cipollino.

A short distance S.W. is S. Vincenzo, with the specus of an aqueduct, reached by a few steps from the nave, in which S. Sinforosa concealed herself during Hadrian's persecution. At the end of a long street is the Hospital of S. Giovanni Evangelista, and immediately opposite a Chapel with some damaged frescoes, and a porcelain figure of the saint, attributed to *Giorgio da Gubbio*.

From the adjacent gateway an avenue leads in 5 min. to the *Castile* (see above). Passing it, and re-entering the town by the *Porta S. Croce*, we observe immediately on the rt. a large new College, behind which stands the Franciscan Church of

*S. M. Maggiore, with a fine pointed doorway and wheel window of 1393. The nave is entered from its narthex by a good Gothic arch, and has some beautiful remains of Cosmatesque pavement, part of which (by the piers rt. and l.), as well as the central portion of the 4th altar rt., came from the old Ambo. At the 1st altar rt. is a tolerable 14th cent. Virgin and Child.

In the corner, to the rt. of the Church, is the entrance to the

*Villa d'Este (Admission 50 c.), built in 1549 from the designs of *Pirro Ligorio* for Card. Ippolito d'Este, son of Alfonso II., duke of Ferrara. The casino is decorated with frescoes by *Federigo Zuccheri*, *Muziano*, and others, representing events in the history of Tivoli. The garden, though almost a wilderness from neglect, is most attractive, with its overgrown shrubberies, ruined fountains, and picturesque points of view. It is laid out chiefly in terraces on the hill-side, and has some remarkably fine specimens of ilex and cypress.

The Church of *La Carità*, in the *Via del Campitello*, was erected by St. Simplicius, Pope, in the 5th cent., on the ruins of the villa of Metellus Scipio. In the nave are ten columns of cipollino, and over the altar in the crypt a lamb and other subjects in fresco. A descent by winding streets leads hence in 5 min. to the

Cathedral of S. Lorenzo, rebuilt on the foundations of the ancient basilica in 1635, and occupying the site of a Temple of Hercules Saxonius. Good campanile.

At the 1st altar l. is a good Tomb with recumbent effigy of 1485. Within the pilasters of the nave are said to be enclosed some Doric columns of the Temple, one of which is still visible in a passage beyond the rt. aisle. Further on, behind the Church, is the original apse of the Temple in *opus reticulatum* of the time of Tiberius. In the Sacristy are portions of a Cosmatesque ambo. At the side door, slab-tomb of 1389, and four columns of granite.

From the *Ponte Gregoriano* a road leads in 15 min., along the base of

Monte Catillo, to the circular terrace constructed by Gregory XVI. 10 min. further on is the *Chapel of S. Antonio* and a second terrace, commanding the *finest view of the falls, and of the *Cascatelle*, a group of minor cascades. 15 min. beyond this point is the *Madonna di Quintiliolo* (see below), whence a path along the margin of the valley amidst a grove of magnificent olive-trees leads to the (20 min.) *Ponte dell' Acquoria*, where one of the massive arches of the Roman bridge, by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. The name Acquoria is derived from *aqua aurea*, a cool crystalline spring, rushing from the rocks to the l. of the bridge in a vineyard. A steep ascent to the l. leads to the lower part of Tivoli, by the ancient *Clivus Tiburtinus*, on which portions of the Rome road may be seen in good preservation. Near the point where the *Clivus Tiburtinus* joins the old road to Rome, is the *Tempio della Tosse* (see below), and higher up the so-called *Villa of Maecenas* and the modern *Villa d'Este*. From the *Tempio della Tosse* an ancient road descends to the (1 m.) *Tramway Stat.* for Hadrian's Villa.

There is no exact clue to enable us to discover where the *Villa of Horace* stood, but local tradition has long assigned its site to the convent of S. Antonio, on the rt. side of the ravine, opposite the *Cascatelle*. Mr. F. Searle, the present occupant of the convent, making researches under the building in 1885, found a nymphaeum, with mosaic pavements and chambers above. From the locality, mentioned by Suetonius as *near the grove of Tiburnus*, and a show-place until a century after the poet's death, it is not impossible that this may have been the retreat in which Horace expressed a wish to end his days.

The church of the *Madonna di Quintiliolo* is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace. Its situation on the slopes of Monte Peschiavatore is one of the most beautiful that can be imagined. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins.

The so-called *Villa of Maecenas* is the most extensive ruin about Tivoli; the name rests on no classical authority, and dates from the time of Pirro Ligorio. The excavations of 1886 revealed several fragments of inscriptions, which prove beyond doubt that these are the ruins of the *Halls of the Augustales*, a club formed for the purpose of perpetuating the worship of the Imperial family. Adjoining them are the remains of an enormous Temple of Hercules Victor. The existing ruins consist of massive substructions, now converted into iron-works, and of the remains of a square atrium, which was surrounded by a Doric porticus, with a temple on the raised space in the centre. The so-called *Via Constantina*, or road leading from the *Ponte Lucano* to Tivoli, was covered over to enlarge the atrium of the Temple.

Near this are the works of the Hydraulic Company which supplies electric light to Tivoli and Rome.

The *Tempio della Tosse* lies on the rt. of the *Via Constantina*, a little further on, and is difficult of access. It is a circular edifice covered with a dome, having a central opening to admit the light; around are circular niches with traces of early Christian paintings representing the Saviour and the Virgin. The *Tempio della Tosse*,

with its vaulted roof, ten-sided interior, and semi-circular niches, is very much like a diminutive *Minerva Medica* (Rte. 15), and may possibly have been a Nymphaeum of the *Villa of Turcius*. Ascending hence in 10 min. to the *Porta del Colle*, and turning to the rt. within the gateway, we reach in 10 min. the *Stat. of the Tramway*.

About $\frac{1}{2}$ m. beyond the *Porta S. Giovanni*, on the *Via dei Arci*, are the remains of an octagonal tomb, in the shape of a funeral pyre, of C. Aufestius Soter, a physician, whose inscription was found near the spot. About $\frac{1}{2}$ m. farther, the road to Empiglione, the ancient *Empulum*, passes under the arches of the *Marcian aqueduct*, where it crosses the valley, and near this the specus of the *Anio Vetus* is visible. On the opposite side of the river we see the magnificent arches of the *Claudian aqueduct*, surmounted by a tower of the middle ages, built by the *Tiburtines* as a defence against the attacks of the *Orsini*, lords of *Castel Madama*: they are 45 ft. high and 25 ft. in span. On the upper road to *S. Gregorio*, a mile from Tivoli, is an interesting *Tomb of the Etruscan* type, about B.C. 800.

The water force available at Tivoli would suffice for a large number of mills, and at one period they amounted to 65. It is now used for manufactories of paper, coarse woollen cloth, iron, and for oil and corn. Here also is an important *Electric Light factory*, by means of which Rome is lighted. The agricultural resources of the town are considerable, and the hill on which it stands bears 150,000 fine old olive-trees. The specialities of the district are the *Pizzutello* and *Pergolese* grapes, tomatoes, and asparagus. The travertine stone quarries are also valuable municipal property.

EXCURSIONS FROM TIVOLI.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. Information on all points connected with such excursions is courteously given at the office of the *Alpine Club* (p. [12]), under whose direction travelling parties are organised every week in the winter and spring.

A *beautiful carriage-road leads S.E. from Tivoli to (18 m.) *Palestrina*. It runs S. from the *Ponte Lucano* (see above), and skirts the base of the hills, to the (6 m.) *Osteria di Corcoile*; then through a picturesque country, by way of (8 m.) *Passerano*, with its fine old castle, a fief of the *Barberini*, to (11 m.) *Galliciano* and (14 m.) *Zagarolo*; beyond which it joins the *Via Labicana* (Rte. 46), and turns E. to *Palestrina* (Rte. 45).

MONTE GENNARO.

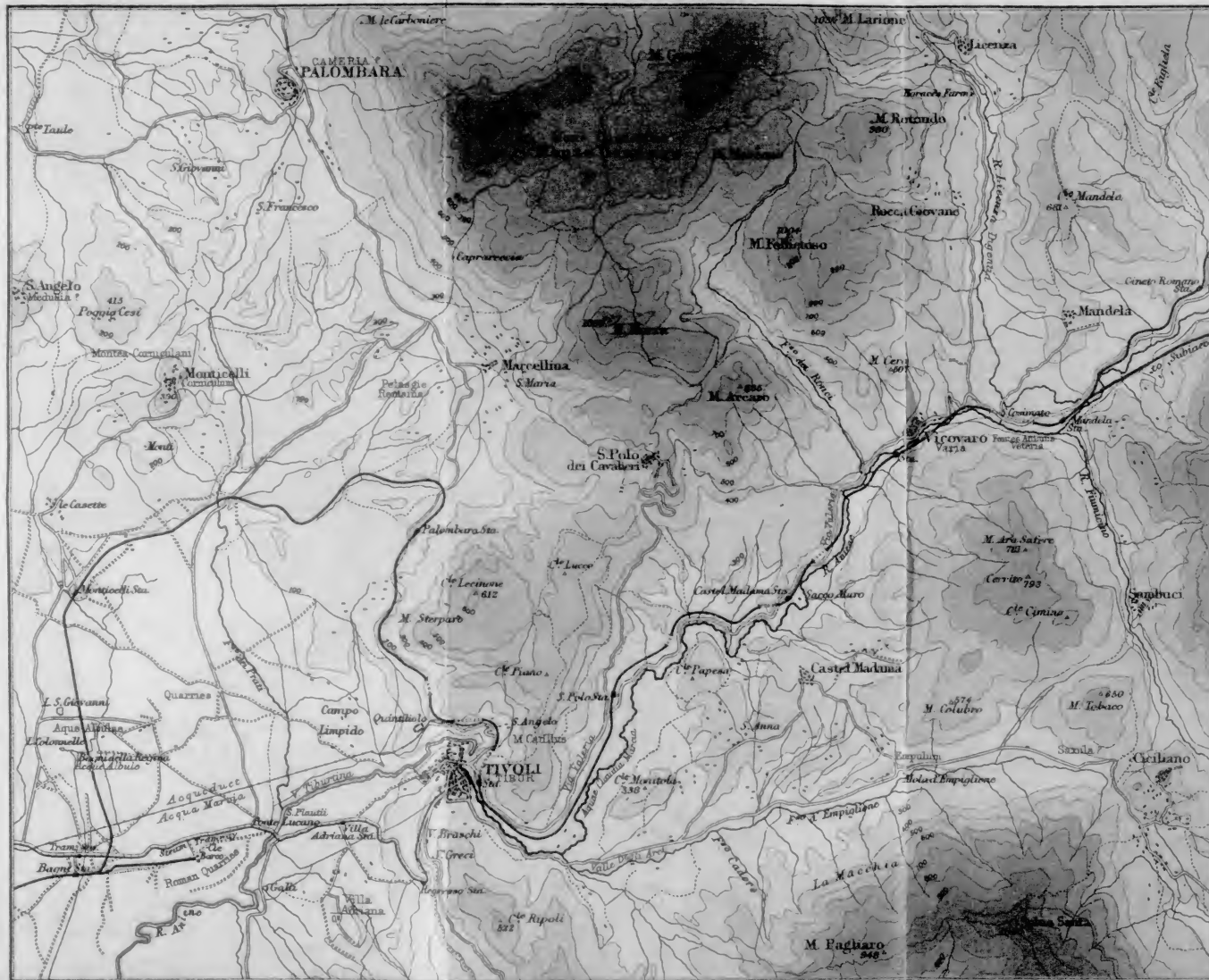
The ascent from Tivoli takes 5 hrs.; horse, 5 fr., guide, 5 fr. The path is that taken by the peasants in going to the festa of the *Pratone*, the meadow between the two summits of the mountain. Tivoli is
[Rome.] 2 G

quitted by the *Porta S. Angelo*, and the high road is followed nearly as far as the Stat. of *S. Polo*, where another road turns l., and leads in $1\frac{1}{2}$ hr. to the village of

S. Polo (2345 ft.). Here a guide (necessary) may be had for 3 fr. We follow for some distance a bridle-path commanding fine views of the valley of the Licenza, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the Pratone from this side is steep, but the opening of the plain is so beautiful that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between Monte Morica on the rt. and Monte Rotondo. The Pratone is celebrated for its pastures, and the traveller will generally find it covered with cattle. From this plain we ascend l. to the summit of **Monte Gennaro** (4170 ft.)—with the exception of *Monte Semprevisa* (5065 ft.), above Rocca Massima (*Southern Italy Handbook*), the highest point of the chain which bounds the Campagna on the E. Mons Lucretilis, which Horace has celebrated in his beautiful ode already quoted, was probably one of the peaks of this ridge, and many writers identify it with Monte Gennaro itself. The *view over the immense plain of the Campagna is one of the finest in Italy. It embraces the line of coast as far as Monte Circello, the range of the Volscian mountains beyond the Alban hills, and nearly all the valleys of the Apennines from the Neapolitan frontier to Soracte and Monte Cimino on the N.W. On the summit is a pyramid of loose stones, used by Boscovich, in his trigonometrical survey of the Papal States. The pedestrian may descend S. by the **Scarpellata**, a zigzag pass, constructed in parts with solid masonry, enjoying fine views of the picturesque town and castle of Monticelli, and the village of S. Angelo in Capoccia, the doubtful site of MEDULLIA. The pass leads down to *Marcellina*, a straggling village in a hollow at the foot of Monte Morra. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at *Scalzacane*, opposite to which are the *Colli Farinelli*. Beyond this, leaving the convent of *Vitriano* on the rt., we enter the valley of the Anio through fine groves of olives clothing the slopes of Monte Quintiliolo, as far as the Ponte dell' Acquona. There is another descent from the summit W. in $1\frac{1}{2}$ hr. to *Palombara*, or E. in 3 hrs. to *Rocca Giovine* (Rte. 44).



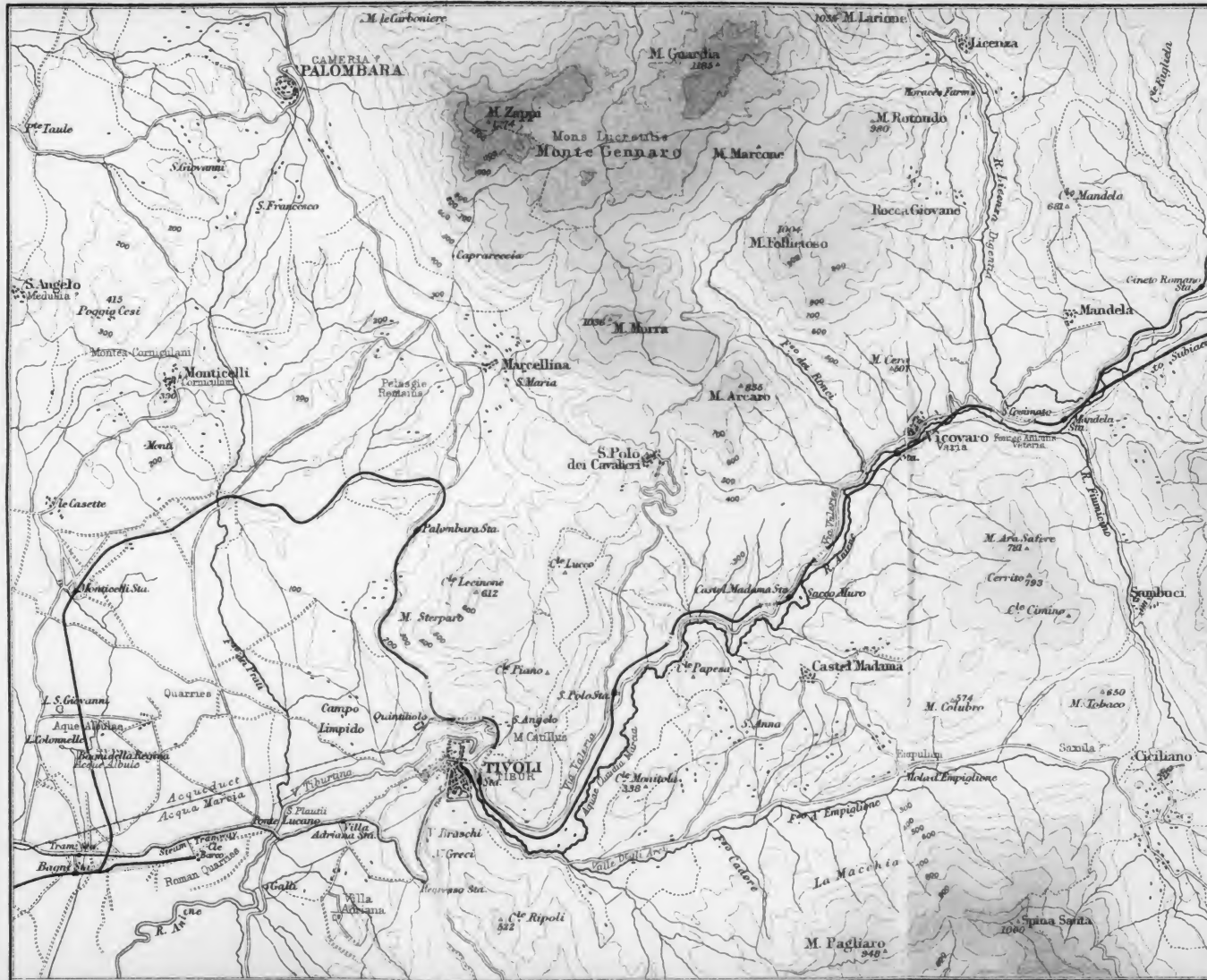
TIVOLI & PALOMBARA.



Note.—The heights engraved on the map are in metres

London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

TIVOLI & PALOMBARA.



REFERENCE

ALTITUDES ABOVE THE SEA

Metres	English Feet
1200	3937
1100	3608
1000	3280
900	2952
800	2624
700	2296
600	1968
500	1640
400	1312
300	984
200	656
100	328

Note: The heights engraved on the maps are in metres

English Miles

London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

Kilometres



ROUTE 44.

From the Central Station to Subiaco, by Tivoli and Mandela.

Miles.	Stations.	Miles.	Stations.
	Rome	30	Castel Madama
6	Cervara	32	Vicovaro
8	Salone	34	Mandela
10	Lunghezza		(Branch line from Mandela to Subiaco.)
13	Bagni	8	Marano
17	Montecelio	14	Subiaco
22	Palombara		
25	Tivoli (buffet)		
27	S. Polo dei Cavalieri	51	Subiaco

The views from the train at Tivoli and other points are charming, and the monasteries at Subiaco are of great interest, in the most attractive scenery.

The Rly. diverges rt. from the Florence line soon after passing through the city walls, and crosses the Campagna on the S. of the tramway and carriage-road. Beyond a bridge over a loop-line it reaches the Stat. of Roma Prenestina. On the rt. is a Fort, and further on is seen the *Tor de' Schiavi* (Rte. 46).

6 m. **Cervara** (Pop. 1150). 1 m. N. are several grottoes and ancient quarries, once a favourite rendezvous for picnic parties, and frequented by artists for their spring masquerade. On the rt. of the Rly. is the *Torre di Sapienza*, a mediaeval tower, with a square battlemented curtain round its base. On the l. is the **Casale di Rustica**, once the property of Lucullus, and of Aelius the father of Lucius Verus.

Crossing several small affluents of the Anio, we reach

8 m. **Salone**, among whose marshes on the rt. lie the sources of the *Acyas Vergyne*. The train now ascends, and then runs down a steep incline to

10 m. **Lunghezza**, the ancient *Collatia*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medici, from whom it descended by inheritance to the Florentine Duke Strozzi. It now belongs to the Grazioli. It is beautifully situated in a sharp bend of the Anio at its confluence with the Osa.

A visit to Lunghezza and a roam through the picturesque woods in its vicinity form a pleasant excursion from Rome. A light vehicle may be procured at the Station.

In the valley of **Castellaccio**, 2 m. S. of Lunghezza, is a fine current of lava, on which numerous quarries were opened in ancient times.

The train now turns N.E. and crosses the Anio. On quitting the Stat. a fine piece of Pelasgic wall is passed on the l. Further l. are the ruined walls of *Castell' Arcione* (p. 438). We now traverse an open heath covered with shrubs. On the rt. is a fine view of the hills; on the l. are seen the wires of the Electric Light cable.

13 m. **Bagni**, the Stat. for the *Aque Albule* (Rte. 43).

Crossing the high road and Tramway, we reach the Stat. for

17 m. **Montecelio** (Pop. 2700), the ancient *Corniculum*, rises 2 m. N. in a fine position (1275 ft.), crowned with the remains of the baronial castle of the Cesi, enclosing a beautiful little Doric temple. The hill town of *S. Angelo* (1310 ft.) is seen on the l. The line now crosses the *Rio dei Prati*, and ascends a narrow valley in curves along the rt. bank of the torrent, turning afterwards abruptly S. to the Stat. for

22 m. **Palombara**. The village lies 6 m. N., the road to it passing through (2 m.) *Marcellina*. From Palombara Stat. there is a good route to *Monte Gennaro*, an alternative to that described from Tivoli (p. 449).

The train still ascends. On the rt. a magnificent view of Rome and the Campagna. Tunnel of 370 yds., followed by a stone viaduct of ten arches. View of the Cascatelle and of Tivoli. Tunnel of 615 yds., and a view of the Falls. Tunnel of 85 yds., beyond which the round Temple is well seen on the edge of its ravine. Two more viaducts and a tunnel of 520 yds. bring the traveller to

25 m. **Tivoli** (Rte. 43). The Rly. now ascends the rt. bank of the Anio. On either side of the road are numerous fragments of ancient walls in *opus reticulatum*. On the rt. a portion of the Marcian aqueduct, consisting of several arches crowned by a square tower, spans the *Valle degli Arci* (arcades) leading to (5 m.), *EMPIGLOSSE*, the ancient *EMPELUM*.

The ruins of this town consist of a wall 170 yds. long, built of narrow tufa blocks 4 ft. long, arranged so as to form arches, the openings being filled in with stones. There are remains also of three concentric enclosures, marking the probable site of the citadel. 2 m. W., higher up the valley, are the ruins of an ancient city on a three-cornered hill, in polygonal blocks of limestones, which have been referred to *SAXULA*, another dependency of Tiber. A mile further is *Ciciliano*.

27 m. **S. Polo** (Pop. 2200). The mountain village of *S. Polo dei Cavalieri* (2145 ft.), from which the ascent to Monte Gennaro is most conveniently made, lies more than 3 m. left. Two tunnels lead to

30 m. **Castel Madama** (Pop. 3120), on an eminence (1485 ft.) to the rt. beyond the Anio. Further on is the ruined mediæval fortress of *Sacco Muro*, built on a mound of volcanic tufa. Near this are seen some arches of the Marcian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama. On the high road a short distance farther is a *Tomb in travertine 25 ft. high, with inscription to *C. Maenius Bassus*, præfect of the *Fabci* (chief engineer at Carthage, under Marcus Silanus, the father-in-law of Caligula. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio.

32 m. **Vicovaro** (Pop. 2200), the ancient *Varia*, on the rt. bank; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. On the ascent (2 m.) are passed some portions of the ancient walls, of very fine construction, in huge oblong blocks of travertine. The Church of *S. Antonio*, on the roadside, has a portico with four large but dirty ancient columns of very beautiful

breccia corallina, having well-carved mediæval capitals. In the upper town is a beautiful octagonal chapel of *S. Giacomo* (15th cent.); it was built for one of the Orsini of the branch of the counts of Tagliacozzo, from the designs of *Simone*, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernised, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. Vicovaro is a fief of the Bolognotti family, who have a large straggling Palace in it, built on the ruins of a mediæval castle.

Close to the river, $1\frac{1}{2}$ m. above Vicovaro, on a narrow elevated plateau between the Licenza, the classic *Digentia*, and the Anio, is

***S. Cosimato**, well worth a visit. Through a rose garden the traveller reaches a series of Hermitages, approached by small ill-kept steps choked up with dead leaves like the staircase of a deserted belfry. Below small oratories and cells scooped out of the rock is a larger Chapel, with a picturesque view upon a pool formed by the Anio before plunging over a cascade of 50 ft. This pool was the source of the *Anio Vetus*. The Anio here runs through a most picturesque ravine; in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time.

[From S. Cosimato a good road turns l. to (2 m.) *Mandela* (see below), until lately called *Contalegro Bardella*, but now known by its ancient name. It has a palace belonging to the Marquis of Rocca Giovane. Before ascending the hill, the *Licenza* torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have been discovered here, containing human bones, flint implements, remarkable for their careful execution, arrow-heads, knives, and remains of domestic animals.]

[Another road leads due N. from S. Cosimato to (3 m.) *Rocca Giovane*. (That point may also be reached direct from Vicovaro, turning off to the l. at (1 m.) *S. Rocca*; but it is a pity to miss S. Cosimato.)

Rocca Giovane is situated on a steep rock above the road, and is supposed to be the ancient *Arx Junonis* (*Rocca Giunone*). Near the Church is preserved an inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the *Fanum Vacunae*, or Temple of *Juno Vetrice*, celebrated by Horace. On the opposite side of the torrent is seen *Mandela*, between which and the Licenza are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. farther up the valley is *Licenza* (Pop. 300), the ancient *Digentia*—

*Me quæties refert gaudium Digentia rivus,
quem Mandela bibit rufosque fragore pagus.
Hor. Ep. 1. 18. 394.*

It is beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the Sabine Farm or

VILLA OF HORACE is placed by the best authorities on the left of the road, about midway between it and the river, a short distance before we reach the village, 1444½ now remains but some fragments of a

white mosaic pavement partly covered by a vineyard. There are three terraces and some massive substructions of a more magnificent villa, of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times. The *Fonte degli Orazini*, or *Oratini*, on the slopes of Monte Rotondo, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the Ustica of the poet:—

Utcunque dulci, Tyndari, fistula
Valles, et Usticæ cubantis
Laevia personere saxa.

Od. I. 17. 10.

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the Fons Bandusiae:—

O Fons Bandusiae, splendor vitro
Dulci digne mero, non sine floribus
Cras donaberis hoedo.

Od. III. 13. 1.

It is, however, also contended that the poet's villa stood near the *Cappella della Casa*, on a kind of plateau at the foot of *Monte Corrignaleto*, which has been considered to be Horace's *Lucretilis*. This site is at a short distance from Rocca Giovane, and near the ancient road that led from the Fanum Vacunae to Tibur.

1 m. beyond Licenza is the village of *Civitella* (2380 ft.), from which a bridle-path leads W. in 3 hrs. to *Palombara*, passing by the *Fons Bandusiae* and the N. foot of Monte Gennaro. It then descends near the Romitorio di S. Nicola, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines.

Rocca Giovane is the best point on this side of the mountain for the ascent of *Monte Gennaro* (Rte. 43).]

The Rly. passes through a tunnel beneath the Convent of S. Cosimato, and reaches the Stat. of

34 m. *Mandela* (Pop. 800), the village rising on a hill (1595 ft.) 2 m. N. The wide valley on the rt. is that of *Sambuci*, up which a bridle-path leads in 2 hrs. to *Ciciliano* (2080 ft.), a village called *Bicilianum* in the early documents of the Abbey of Subiaco, and from thence across a mountain pass to (4 hrs.) *Genazzano* (Rte. 45). In the summer of 1874, the ruins of a temple, and of a large villa (probably of one of the *Caecilii*), and several antiquities, were discovered at *Ciciliano*. Opposite *Mandela*, perched on a conical peak (2625 ft.), is the village of *Saracinesco* (Pop. 600), said to have been founded by a colony of Saracens, after their incursion in 846. *Lanciani* thinks they may have been a foraging party cut off from the main body, afterwards allowed to live in peace, by substituting the cross for the crescent. Some of the inhabitants, who come to Rome every winter clad in their picturesque costumes, as painters' models, have preserved their Arabic names, as, *Almansorre* (El-Mansour), etc.

At *Mandela* a light railway starts for Subiaco. It soon crosses the Anio and then reaches the station of Anticoli-Roviano for

5 m. *Roviano* (Pop. 800), with a feudal castle now belonging to the Massimi (1715 ft.). On the l. bank, 2 m. from *Roviano*, rises *Anticoli*. 1 m. beyond *Roviano* the *Via Sublacensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The *Via Valeria*, after passing by *Arsoli*, a fief of the Massimi (good specimens of ancient armour in the Pal. Massimi), continues through (7 m.) *Carsoli*, into the Abruzzi (see *Handbook for S. Italy*), running generally parallel with the Rly.

8 m. *Marano*, a short way beyond which are the celebrated springs of the *AQUA MARCIA* and *CLAUDIA*. The former is collected into several ugly reservoirs, and carried down to Rome by a gigantic syphon; the latter bursts in large volumes of bright crystal water from the base of the mountains. The aqueducts are chiefly fed by two little tarns, the *Laghetto di S. Lucia* and *della Serena*. The *FONS CAERULEUS*, mentioned in the inscriptions of Claudius, Vespasian, and Titus, on the *Porta Maggiore*, as one of the sources of the *Claudian*, is still recognisable by the blue colour of its waters. On the left is *Agosta* (1255 ft.), from which a path ascends E. in 1½ hr. to the populous village of *Cervara* (3580 ft.). On the opposite side of the Anio are *Canterano* and *Rocca Canterano*. The beautiful ridge extending S.E. from *Saracinesco* to *Canterano* is the *Costa Sole* (4000 ft.).

14 m. *Subiaco*† (Pop. 8000), the ancient *Sublaqueum*, in the territory of the *ÆQUI*, and now chief town of the *Comarca* (1535 ft.), derived its ancient name from the three artificial lakes of the *Villa of Nero*, below which (*sub lacu*) it was built. It is remarkable for the beauty of its situation, which is surpassed by few inland towns of Italy; and for its famous monasteries, well worth visiting.

The *Cathedral of S. Andrea*, rebuilt by Pius VI., Abbot of the Monastery for many years, stands upon lofty substructions of local stone. A marble arch at the entrance to the city records its consecration on May 18, 1789. The *Palace of the Abbot*, on the summit of the hill, enlarged and modernised by the same Pontiff, commands one of the *finest panoramic views in central Italy, and contains some old architectural remains, and an altar-piece by *Honthorst*.

About a mile beyond the town the high road to *Olevano* turns to the rt., crossing the Anio by a stone bridge, and ascending the hill in zig-zags. 100 yds. before reaching the bridge, a mule path on the l. leads up to the Monasteries, passing several Roman remains. On the opposite bank of the river are some ruins of *NERO'S VILLA*. It was here that the *coenaculum* of the tyrant was struck by lightning while he was feasting, and the table thrown down by the shock. The *Villa* overlooked the artificial Lakes, which Nero formed by damming up the waters of the Anio. These lakes seem to have been in existence as late as the beginning of the 14th cent., when the dykes were carried away by an inundation. In one of them *Placidus* was saved from drowning by *Maurus*, at the command of S. Benedict—the spot being traditionally marked by the round Chapel just above the bridge.

15 min. after quitting the high road we reach the celebrated **Monastery of Santa Scolastica* (closed 12-3), founded in the 5th cent., and restored in 981 by the abbot *Stephanus*. *Santa Scolastica* was

† See Directory, p. 434.

the sister of St. Benedict, whose hermit life in this district has given it its fame. The Monastery has three cloisters: the FIRST is of recent date, but contains a fine column of porphyry and another of giallo antico, found in the ruins of Nero's Villa. The SECOND CLOISTER dates from 1052, and is very interesting as one of the earliest examples of pointed architecture: one of the arcades is of marble, ornamented with reliefs, and surmounted by a statue of the Virgin between two lions. Opening into the Church is a beautiful Gothic doorway, and opposite a curious relief of a stag and a wolf drinking. The *THIRD CLOISTER, as well as the Refectory, were erected by Abbot Lando, in 1235; the mosaics on the arcade, which is supported by single and double shafts alternatively, are Cosmatesque. In the Refectory is a good pavement of enamelled tiles. The CHURCH, dedicated to S. Scolastica, and consecrated originally by Benedict VII., in 981, was completely altered in the eighteenth century. In the *Cappella degli Angeli* are some 15th cent. frescoes and a Cosmatesque altar. In the crypt is a finely painted chapel, in which are preserved the remains of a venerable Bede, a Genoese—not our countryman, who lies at Durham. In the Sacristy is a fine Cosmatesque pavement. The monastery was once famous for its library, rich in MSS. and charters, and it obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established, by the Germans Sweynheim and Pannartz. Their edition of Lactantius in 1465 was their first production: and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. Since the suppression of monastic orders in Italy, the Convent of S. Scolastica and the *Sagro Speco* have been proclaimed national monuments, and are now left in the custody of a few monks.

10 min. higher up is the entrance to an ilex grove, which leads in another 10 min. to the

**Sagro Speco*, so called because it encloses the Grotto to which St. Benedict retired about A.D. 494, when only 14 years old. The monastery, which has been several times rebuilt, stands upon a shelf of the rocky hill, supported by nine lofty arches. Within, it presents a perfect labyrinth of chapels on various levels, whose walls and ceilings are covered with paintings of great interest and beauty.

Over the entrance door, the Virgin and Child; on the Vault, four Benedictine Saints (15th cent.). On the l. wall of the corridor, Christ with the Evangelists; above, Virgin and Children with St. Maurus (Umbrian School).

UPPER CHURCH (1075), one of the earliest examples of pointed architecture in Italy. Good pavement in imitation of the antique (1746); two colonnettes of *pavonazzetto*, from the Villa of Nero. Frescoes, probably by *Cavallini*:—on the rt. wall, Entry into Jerusalem, with two beautiful groups of boys and children; Resurrection; Noli me tangere; l. wall, Betrayal, Scourging, Procession to Calvary; over the arch, Crucifixion. On the rt., Incredulity of St. Thomas; in lunettes, Ascension, Descent of the Holy Spirit; on the Vault, Evangelists and Latin doctors. Further on, scenes from the life of St. Benedict (15th cent.). In the rt. transept, Paul the hermit, probably by *Cavallini*; SS. Benedict and Scolastica at their last meal together; St. Benedict watching the flight of his sister's soul to heaven. On the rt., St.

Placidus preaching, and continuing to preach after they had cut out his tongue; his martyrdom, and that of his sister, S. Flavia; SS. Peter and John healing the cripple. To the left of the garden door, small stained glass window (Virgin and Child). On a marble column to the rt., cinerary urn found in the Villa of Nero. In the Sacristy are some frescoes, and a small Collection of Paintings.

In front of the high altar a flight of 14 steps descends to the

MIDDLE CHURCH (1053), which is covered with frescoes of the 12th and 13th cent., mostly legends of St. Benedict and his companions. In a niche at the foot of the stairs is a Virgin and Child with two angels, signed *Magister Conzulus* (1219). On the l. wall, St. Benedict repairing the broken sieve for his nurse; his reception by Romanus; the Saint in his Cavern. On the rt., Innocent III.

Descending 12 more steps, on the l. is a fresco of SS. Stephen, Thomas à Becket, and Nicholas. Death of St. Benedict, at Monte Cassino; Miracle of the lost hatchet; the Saint sending Maurus to save Placidus from the water. By the window, legend of the poisoned loaf and the raven.

We now enter the *SAGRO SPECIO* itself, in which St. Benedict lived for three years. Here is a beautiful statue in white marble of the youthful Saint by *Antonio Raggi*, pupil of Bernini (1657), entirely free from the vices of the School. From this level descends the *SCALA SANTA*, so called because it replaces the steep track by which the Saint climbed up from the valley to his cave. On the wall are paintings dated 1466. They represent: (1) The Triumph of Death. (2) The Trois Vifs et Trois Morts, a favourite allegory of the middle ages. They were evidently painted on the *Scala Santa* because it leads from the Monastery to the burial-place of the Monks.

On the l. is the **CAPPELLA DELLA MADONNA*, adorned with frescoes of exceptional value. On the rt. wall, Virgin and Child with SS. Gregory and Sylvester, by *Stamatico Greco*; opposite, Death of the Virgin. The remaining subjects are probably Florentine and of earlier date. Outside the Chapel, St. Gregory, by *Stamatico* (1489).

At the foot of the stairs is the *GROTTA DEI PASTORI*, rebuilt in 853, and retaining a very ancient fresco of the Virgin and Child with SS. John Evan. and Luke. A door on the l. opens into the *ROSETO*, originally a bed of thorns, in which St. Benedict rolled himself to subdue temptation. They were changed to roses by St. Francis when he visited the Monastery in 1223. On the wall above is a fresco of the legend in three scenes, probably by *Manente* (17th cent.).

Remounting the *Scala Santa* and the second flight of steps, we now pass to a corridor above the Grotto of St. Benedict, which leads to the

CAPPELLA DI S. GREGORIO. Under the arch, four Virgin Saints; on the rt. S. Chelidonia, attr. to *Conzulus*. The frescoes representing the Consecration of the Church, and the figure of St. Michael beside the window, are supposed to have been painted by the monk *Oddo*, who has inscribed his name round the head of a diminutive kneeling figure close by. In a chapel on the rt. is a portrait of St. Francis, without either halo or stigmata, probably the most authentic which has been preserved, with another figure of *Oddo*, who is said to have painted the fresco of St. Gregory on the rt. outside the Chapel (1230).

The Sagro Speco is not inferior in interest, whether artistic or historical, to its famous rival sanctuary of Assisi; and although the Church of S. Francesco exhibits finer architecture, the scenery around the cradle of the Benedictine Order is incomparably grander.

On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name.

EXCURSIONS FROM SUBIACO.

A good carriage-road, and two beautiful foot-paths, lead over the lower slopes of Monte Carpineto to the picturesque town of **Olevano** (Rte. 45).

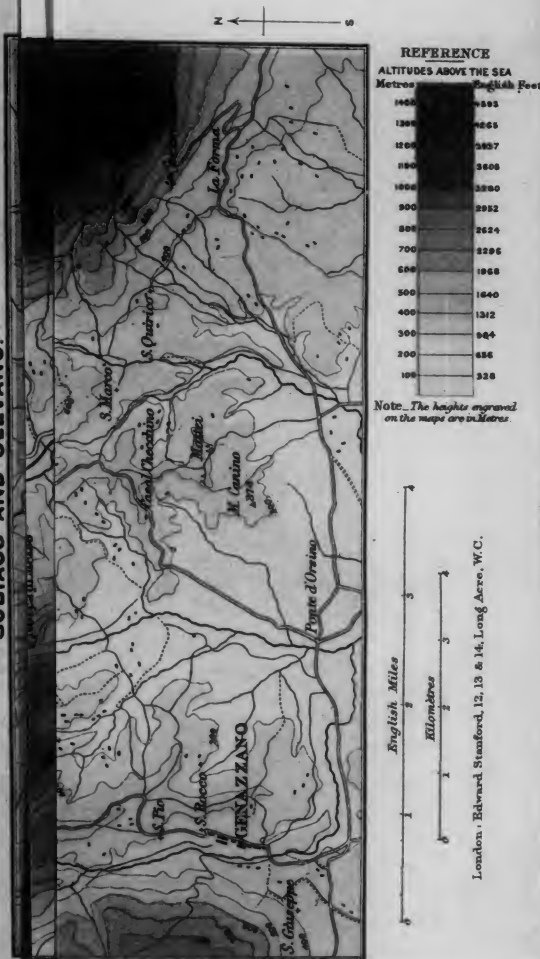
4 hrs. S.E. of Subiaco, up the valley of the Anio, is **Trevi**, the *Trebia* or *Augusta Treba* of the Romans, a town of the Aequi, once important from being near the frontier of the Hernici; in the piazza are some Roman fragments. 2 hrs. further E., near the village of **Filettino**, are the **SOURCES OF THE ANIO**, in a gorge surrounded by the grandest and wildest scenery in the Roman Apennines.

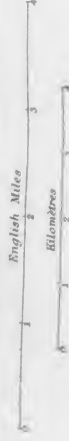
An excellent carriage-road runs S. across the pass of the (10 m.) **Arcinazzo** (2700 ft.) to (30 m.) **Alatri**, passing by (20 m.) **Guarcino**. On the way may be visited the celebrated grotto near Colleparado, the remarkable depression called the *Pozzo di Antullo*, and the interesting *Certosa di Trisulti*. (See *Handbook for South Italy*.) The top of the pass is marked by the ruins of a villa of Trajan, commanding a fine view over the wide plain of the Arcinazzo and the mountains of Trevi and Filettino (4500 ft.). The descent into the valley of the *Cosa* from Guarcino, winding in numberless zig-zags, bears a striking resemblance to the St. Gotthard route in the Val Trémoia.

Another very agreeable excursion may be made during the spring or summer months into the mountains N.E. of Subiaco, leaving the town by the Madonna della Croce, and passing the Church of the Capuchins, through the high plains at the foot of Monte Livata and Campo dell' Ossa. In 4 hrs. the traveller may reach the summit of **Monte Autore** (6075 ft.), one of the highest peaks in this part of the Apennines. The *VIEWS are splendid, extending on one side over the valley of the Anio and the Campagna to the sea; and on the other embracing the Lake of Fucino, Monte Velino, and the central chain on the N. to the Terminillo Grande. On one of the spurs of the Autore is a chapel dedicated to the Holy Trinity, and much frequented in the month of June by the mountaineers of the Abruzzi. Here rises one of the highest sources of the Vairone and Anio, on the banks of which is the hamlet of *Valle Pietra*. The scenery is very picturesque. The valley on the N. of Monte Autore is called *Campo della Pietra*.

This excursion must not be attempted without experienced guides, to be procured at Subiaco. Information as to their trustworthiness can be obtained from the Brigadier of the Carabinieri Reali.

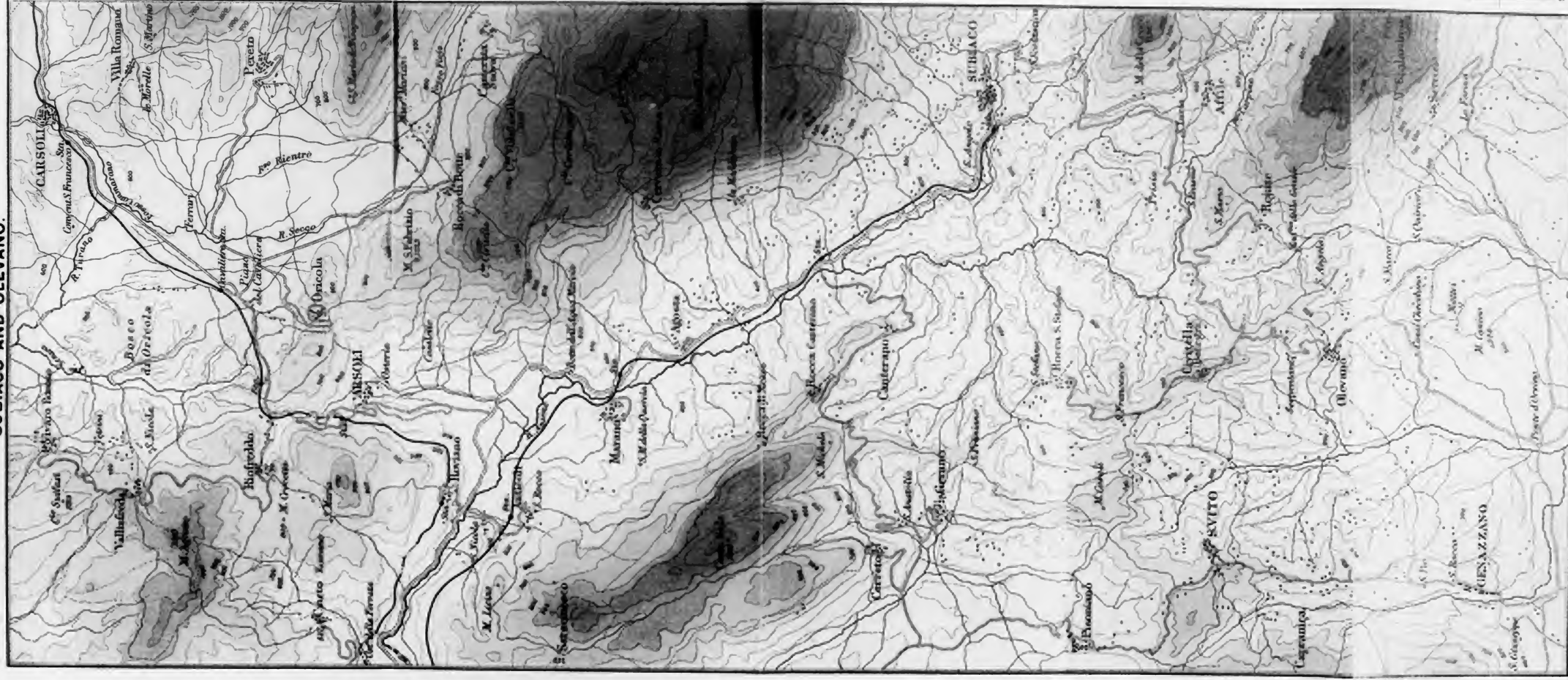
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SUBIACO AND OLEVANO.

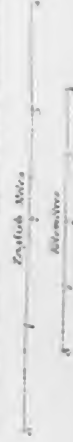


REFERENCE

ALTITUDES ABOVE THE SEA

Meters	English Feet
1000	3281
1200	3937
1400	4593
1600	5249
1800	5905
2000	6561
2200	7217
2400	7873
2600	8529
2800	9185
3000	9841
3200	10497
3400	11153
3600	11809
3800	12465
4000	13121
4200	13777
4400	14433
4600	15089
4800	15745
5000	16401
5200	17057
5400	17713
5600	18369
5800	19025
6000	19681
6200	20337
6400	20993
6600	21649
6800	22305
7000	22961
7200	23617
7400	24273
7600	24929
7800	25585
8000	26241
8200	26897
8400	27553
8600	28209
8800	28865
9000	29521
9200	30177
9400	30833
9600	31489
9800	32145
10000	32801

Note: The map is measured in the metric system.



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ROUTE 45.

From Rome to Subiaco, by Palestrina.—Rail or Road.

Miles.	Stations.
	Rome
9	Ciampino
17	Monte Compatri

Miles.	Stations.
22	Zagarolo
24	Palestrina

For plans of this Route, see pp. 483, 495, and 458 (as shown by the Index Map, p. 431).

Palestrina Station ($4\frac{1}{2}$ miles from the town, diligence in an hour) is a little more than an hour by rail from Rome. By making an early start, seven hours may be spent in Palestrina, and the return made to Rome early in the evening of the same day.

The road is far pleasanter, either by the Via Labicana (best), or by the Via Praenestina (Route 46).

The Rly. passes on the rt. the *Minerva Medica* and the *Porta Maggiore*, leaves the Florence and Tivoli lines on the l. and that to Civitavecchia and to Marino on the rt., crosses the *Acqua Felice* near the *Porta Furba*, and passes on the l. the *Batteria Porta Furba* and the tumulus of *Monte del Grano*. To the rt. are the Tombs on the Via Latina and the fine arches of the *Aqua Claudia*. Crossing the Marino Rly. we pass on the l., 6 m. from Rome, the racecourse of *Capannelle*, and soon afterwards reach

9 m. **Ciampino Junct. Stat.**, where the lines to Terracina and Frascati branch off to the rt. Passing under the direct line to Albano by Marino, we now turn E., and ascend through cuttings at the foot of the Alban hills. On the rt., less than 2 m. distant, is seen *Frascati*, and further on the more loftily situated *Monte Porzio*.

17 m. **Monte Compatri Stat.** The town (p. 479) rises $2\frac{1}{2}$ m. on the rt. Nearer the Rly. on the same side stands *Colonna*. Fine views on either side are gained on the approach to

22 m. **Zagarolo Stat.**, where the train turns S.E. The village lies $1\frac{1}{2}$ m. to the l.

24 m. **Palestrina Stat.**, $4\frac{1}{2}$ m. from the town, which is reached by crossing the Rly. and turning to the l. about $\frac{1}{2}$ m. further on—the *Via Labicana* continuing E. to *Valmontone*.

CARRIAGE-ROADS.—The best, although some miles longer, is the *Via Labicana*; the other is the *Via Praenestina* (Rte. 46).

Continuing in a straight direction from the *Porta Maggiore*, we enter immediately on the *VIA LABICANA*. Nearly $\frac{1}{2}$ m. from the Gate we turn to the l. and cross a bridge over the *Naples Rly.* On the rt. are the arches of the *Acqua Felice*. 2 m. from the gate is the **Torre Pignattara**, so called from the *pignatte*, or earthen pots, used in the construction of the concrete vaults to lighten their weight. Here, on the site of an Imperial Villa called *AD DUAS LAUROS*, was raised the **Mausoleum of the Empress Helena**, mother of Constantine, who died

in Palestine at a very advanced age. It was converted into the Church of **SS. Peter and Marcellinus** in the 4th cent., but the present chapel is entirely modern. The large porphyry sarcophagus which contained the body of the Empress is now in the Vatican Museum. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are eight recesses. Fine view from the upper part of the building, which serves as a *Castellum* of the *Acqua Felice*. A flight of steps leads from the sacristy to the extensive **Catacomb of SS. Peter and Marcellinus**, remarkable for its paintings—an Agape, or Love Feast; the Virgin receiving the Offerings of two of the Magi; Christ between SS. Peter and Paul, and below, four saints buried here—Petrus, Gorgonius, Marcellinus, and Tiburtius, and four streams issuing from beneath a mound, on which stands the mystic lamb. Over one is written the word *JORDAS*. From inscriptions found here it appears that the ground above this Catacomb was occupied by the cemetery of the *Equites Singulares*, from the 2nd to the 4th cent. A.D. The galleries below were excavated in 1880–82 for the sake of extracting the *pozzolana*, large beds of which lie under the tufa. Some damage was thereby done to the tombs, but greater facilities were given for exploring the Catacombs. It was then discovered that these depths had been the haunts of Pomponius Laetus† and his academicians, scores of whose names are written over the paintings and elsewhere.

5 min. further on, in the *Vigna del Grande*, is the so-called **Catacomb of St. Helena**.

Descending we see to the rt. the ruins called *Centocelle*. Here were found the Cupid, Adonis, and Lyncurgus now in the Vatican. On a knoll beyond is the lofty 13th cent. tower of S. Giovanni. 4 m. further is the picturesque **Torre Nuova**, formerly *Rocca Cenci*, but called *Nuova* after the restoration of the Church and castle by Clement VIII. in 1592.

8 m. **Ponte della Catena**. Near this are seen the arches of the modern *Acqua Felice*.

9 m. **Osteria del Finocchio** (so called from the quantity of fennel grown hereabouts). Bridle-road on the l. to the (2 m.) *Osteria dell' Osa*; another on the rt. to Frascati, crossing the dry lake of *Cornufelle* (p. 478). A gradual ascent of 1 m. brings us to a high ground, whence is a fine view over Gabii, and the subjacent plain of Pantano with its extensive farm buildings. Crossing the plain, the ruins of the *AQUA ALEXANDRINA* are seen on the l. The road now ascends, passing on the l. the quarries of *Laghetto*, surrounding a small basin considered to mark the site of the Lake Regillus (p. 478). In an inscription discovered here in 1871, this lake is called *Speculum Dianae*. The road for the next 2 m., as well as the hill of *Monte Falcone* (665 ft.), to the l., lies upon a current of lava, extending beyond the

15 m. **Osteria della Colonna**. 1 m. S. on the doubtful site of the ancient *LABICUM*, which gave its name to the road, rises

† Founder of the Roman Academy for the revival of classical studies, to which many of the most learned men of the age belonged. Some of its prominent members were imprisoned by Paul II. (1464) in the Castel S. Angelo upon the suspicion of a conspiracy against the Pope.

Colonna (1140 ft.). From this town, memorable on account of its capture and sack by Coriolanus, the princely house of Colonna derives its name. Its history during the 12th and 13th cent. is a continuous record of the contests of the Colonna with the Popes and Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola di Rienzo in 1354, on his expedition against Palestrina. In the 17th cent. Colonna, Gallicano, and Zagarolo became the property of the Rospigliosi. Colonna now belongs to Duke Gallese.

Beyond the Osteria we cross the Naples Rly. 3 m. further is the *Osteria di S. Cesareo*, $\frac{1}{2}$ m. beyond which the main road descends towards (2 m.) *Valmontone*, while that to Palestrina branches off on the l. 2 m. further still, after re-crossing the Rly., a road on the l. leads to

1 m. **Zagarolo**† (Pop. 5217), situated on a long ridge, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length. From the numerous antiquities discovered it is supposed to occupy the site of an Imperial Villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the gate towards Rome. Many of the houses are as old as the 13th cent.: the churches are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some importance in the middle ages. In the 12th cent. it belonged to the Colonna: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and rebuilt by the Colonna on their recovery of Palestrina. It was captured by Card. Vitelleschi in the pontificate of Eugenius IV., and partly destroyed. It was the scene of the conference of theologians commissioned by Gregory XIV. to revise the Vulgate. An inscription in the Palace records this event, and gives the names of the prelates who took part in it. In the 17th cent. it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. 3 m. N. is *Gallicano*.

Returning to the point from which we left the high road, an ascent of 2 m. brings us to the **Parco dei Barberini**, a large villa and farmstead, approached by two handsome alleys of elm trees. The pavement of the Roman road which connected Tusculum with Labicum and Praeneste, is well preserved parallel to the modern highway. 1 m. from the Parco dei Barberini, or the **Villa del Triangolo**, as it is more generally called, the road to Cave and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of

23 m. **PALESTRINA**† (Pop. 7000), the ancient *PRÆNESTE* (1550 ft.), one of the earliest Pelasgic cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. Its ruins present us with four distinct epochs; in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the

† See Directory, p. 434.

latter times of the republic; and in the *opus reticulatum* and brickwork we have some good specimens of Imperial times when Praeneste became a Roman municipium. The contests of Praeneste with Rome, and its conquest by Cincinnatus and Camillus, are well known. Pyrrhus and Hannibal reconnoitred Rome from its citadel, and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Praeneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Praeneste. Under the Emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Praeneste is well known: in his epistle to Lollius he tells him that he read the Iliad during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:—

Vester, Camoenæ, vester in arduo
Tollor Sabinos; seu mihi frigidum
Praeneste, seu Tibur supinum,
Sed liquidæ placere Baiæ.
Od. iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Conti, or Counts of Tusculum, to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonna, and as one of the strongholds of the Ghibellines. The destruction of this city is associated with the turbulent reign of Boniface VIII. The election of that Pontiff was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The Pope instantly excommunicated them, and issued a bull breathing violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the fiefs and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Riieti, where the Pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice to 'promise much and perform little,' has been stamped with imperishable infamy by Dante. The Pope, acting on this treacherous counsel, absolved the Colonna Cardinals from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina;

while he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below, the site of the Roman municipium of the Imperial period, and here compelled to build a new town near the Church of the Madonna dell' Aquila. After these disasters the Colonna were hunted out of Italy. The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the Pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house by the memorable capture of Boniface at Anagni. On the death of Boniface from the consequences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. The work proceeded so rapidly, that when Henry of Luxembourg came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibelline chiefs, if the Guelph party, headed by the Orsini, had offered any opposition. It was also the headquarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola di Rienzo, who made a second attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonna having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Card. Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and mattock, sparing neither church nor convent. In 1483 the Romans completed the work of destruction by destroying the citadel. In 1448 the Colonna rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for 775,000 scudi. It still belongs to the Barberini family, and confers the title of Prince of Palestrina.

The town is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood. The Temple was raised upon four terraces, all of which can be distinctly traced on successive levels as we ascend the hill. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the 'Sortes.' (De Divin. ii.)

The carriage-road runs along the Via degli Arcioni, skirting the lowest terrace of the Temple platform, and enters the town at the Porta del Sole, passing on the rt. some large rectangular blocks of hard tufa. On the N. side of the Piazza Savoia are four Corinthian capitals half buried in the wall, with remains of columns in courses, and a wall of *opus reticulatum*. Beside the capitals, below the level of the road, is

a small chamber containing inscriptions and cippi, supposed to have been the Treasury of the Temple. A gateway in the corner to the l. leads into the courtyard of the Seminario, where similar work may be seen supporting the second terrace, and at its foot the grotto whence were extracted the *Sortes Praenestinae*. At a short distance on the l. is an inscription to 'Fortuna Primigenia.'

The **Cathedral**, dedicated to S. Agapito, is largely constructed of *opus quadratum*, and is believed to have been the basilica of the ancient city. Its bells, doors, and relics have been carried to Corneto. High up on its front is incised a curious sun-dial, half concealed behind modern trumpery. In the 2nd chapel l. is an altar front of fine Cosmatesque mosaic. On the wall of the porch is an ancient Calendar, and an inscription relating to the foundation of the building by S. Agapito. At the foot of the steps which descend from the other side of the street are some more blocks of *opus quadratum*.

Walking W. along the Corso, we pass on the l. the **Casa Barberini**, with a pleasant garden. Nearly opposite, a lane on the rt. leads to the house of *Giov. Pietro Luigi*, the musician, better known as **PALESTRINA**. Higher up, in the *Contrada del Borgo*, are some polygonal blocks of the Third Terrace, from which steps lead up to a species of niche behind a cottage, commanding an extensive view.

At the top of the *Via del Tempio*, on the l., are remains of walls and bases of columns. Here also may be traced the foundations of two towers which flanked the platform. We now reach the

Pal. Barberini (adm. 50 c.), built on the foundations of the hemicycle that stood before the Sacramentum of the Divinity. On the 1st floor is the celebrated ***MOsaic Pavement**, probably of the time of Domitian, found in one of the approaches to the temple. It was so highly prized when first discovered, that Card. Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. It is generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, sphinx, crocodile, giraffe, lioness, lizard, lynx, bear, and tiger. From this hall there is a fine view. In the Chapel, on the ground floor of the l. wing, is an unfinished Pietà by *Michel Angelo*.

Passing the Chapel on the rt., and avoiding the steps immediately above the fountain, we now follow a paved path to the rt. In a few minutes, the Church of S. Francesco is seen below on the l. Following the new road, we soon reach on the rt. a long stretch of polygonal wall which mounts the side of the hill towards the citadel. In a vineyard about $\frac{1}{4}$ m. below on the l. are two large **Reservoirs**, overgrown with shrubs, and inaccessible.

Returning a short distance, we follow a short cut to the l., which leads in $\frac{1}{2}$ hr. to the Citadel, now called the

Castel San Pietro, from a tradition that it was for some time the residence of the apostle. The old fortress of the Colonna family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columnna* with the initials (S. C.) of Stefano, who rebuilt the town and castle, as

we learn by the inscription, in Gothic characters:—**MAGNIFICUS . DNS. STEFAN—DE COLUMNNA REDIFICAVIT—CIVITATEM PRENESTA CU—MONTE ET ARCE . ANNO 1332.** The Church, dedicated to St. Peter, was erected in the 17th cent., on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; two handsome Cosmatesque candelabra; and a cippus, now used for a holy-water basin, on which is an inscription to Publius Aelius Tiro, a commander of the German cavalry in the time of Commodus. The ***VIEW** from this commanding eminence (2545 ft.) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that Pyrrhus and Hannibal ascended the hill to reconnoitre the localities about Rome. Towards the extremity of the plain is Rome, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of Gabii, and the Anio winding through the Campagna from the hills of Tivoli to its junction with the Tiber below the heights of ancient Antemnae. To the l. are Rocca Priora, Monte Compatri, Monte Porzio, Colonna and Frascati; while behind them is Monte Pila, concealing Monte Cavo from our view. Further l. is the valley of the Sacco, in which we recognise Valmontone, Anagni, Paliano, and Cavi; and on the declivity of the Volscian Mountains, Colle Ferro, Monte Fortino, Rocca Massima, and Segni. On the rt., among the hills of which Palestrina forms a part, are Poli, Monte Affiano, and the heights of Tivoli. Immediately behind the citadel are Rocca di Cave and Capranica, most picturesquely perched on two pointed peaks.

Descending to the town, in the *Via della Rifolta* are other polygonal blocks belonging to the Third Terrace. Bearing l., we reach the *Porta delle Monache*, from which a wall of the same construction ascended to the citadel, and reached down to the *Porta del Sole*, which stands a short way below. Issuing from this Gate and turning to the rt., we follow the *Via degli Arcioni*, so called from the arches in its well-preserved ancient walls, now serving chiefly as blacksmiths' shops and stables.

In a Garden on the l. are some fine remains of capitals and friezes, and close by the ruins of a Fountain. On the rt. in the *Orto Barberini* is a well-preserved ***Reservoir** in ten compartments, 107 yds. long and 100 ft. deep, arranged after the manner of the Sette Sale. It was probably built by Tiberius about A.D. 18, and is one of the most remarkable monuments of the kind. The inner walls are lined with the finest cement, and a staircase leads down to the floor, which is, however, usually flooded. On the terrace above the adjacent wall of *opus quadratum* is the Flower Garden of the Casa Barberini.

Continuing W., and skirting the brick exterior of the Reservoir, round the corner are remains of pavement belonging to the *Via Praenestina*. We re-enter the town by the *Porta San Martino*, and soon reach the W. extremity of the Corso.

Among the antiquities discovered at Palestrina are the fragments of the Fasti of Verrius Flaccus, found here in 1773 by Card. Stoppani, and now preserved in the Pal. Vidoni at Rome. The celebrated *cistae*, or jewellery caskets, exhibited in the Kircherian Museum, Barberini Library, and elsewhere, were also found here. Palestrina was the birthplace of *Giov. Pietro Luigi* (1524-94), better known as **PALESTRINA**.
[Rome.] 2 H

TRINA, the greatest musician of the 16th cent., sometime Choirmaster of St. Peter's in Rome.

5 min. below the town, near the Church of the *Madonna dell' Aquila*, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium. At *Colombelle*, close by, was the NECROPOLIS, in which were found the celebrated *Cistae*, and other treasures. At *S. M. della Villa*, about a mile further, are the ruins of an extensive Villa built by Hadrian, and enlarged by Antoninus Pius. The style of its construction presents a great similarity to that near Tivoli; the colossal statue of the Braschi Antinous, now in the Vatican Museum, was discovered here.

An excellent road leads from Palestrina to (15 m.) *Tivoli*, passing through Zagarolo and Passerano.

PALESTRINA TO SUBIACO.

This extremely interesting road leaves Palestrina by the Porta del Sole, and runs S.E. to the (1 m.) *Ponte dello Spedaletto*. Beyond the bridge, in a field to the l., is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustianiana; it is now generally considered to be a Christian church of the 4th or 5th cent. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas.

The same direction is maintained as far as

3 m. **Cave** (Pop. 3000), one of the most picturesque places in this beautiful district (1285 ft.). Before reaching it a torrent is crossed on a fine bridge of seven arches. Perched on a rock 4 m. l. is **Rocca di Cave** (3070 ft., Pop. 788). Cave was built by the Colonna as early as the 11th cent.; it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi.

A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the Church of *S. Giacomo*, finely situated on a hill overlooking the valley of the Sacco.

[3 m. from Cave a road on the l., through the Olmata, leads to (1 m.) **Genazzano**† (Pop. 4000), a highly picturesque town, on the slopes of a steep hill (1230 ft.) above the Capranica torrent, surmounted by a baronial castle, which is cut off from the rest of the hill by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonna family at the same time as Palestrina and Colonna. It is said to have been the birthplace of Martin V., and was the scene of the murder of his kinsman Stefano Colonna in 1493. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the headquarters of the Duke of Alba prior to the treaty of Cave.

The rich Chapel of the *MADONNA DEL BUON CONSIGLIO* is one of the celebrated shrines in this part of Italy. On St. Mark's Day (April 25)

† See Directory, p. 433.

the peasantry assemble from all parts of the surrounding country; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects for his pencil as at the Festa of Genazzano. There are some pretty pieces of pointed architecture here, especially an upper floor in the principal street. The *Via Empolitana*, very picturesque in many parts, passing by San Vito, Pisciano, and Ciciliano, descends the valley of the Ampiglione, the ancient Empulum, into the valley of the Anio near Tivoli—a very interesting excursion for the pedestrian.]

At the *Ponte Orsino*, 7 m. from Palestrina, a road turns rt. to (3 m.) **Paliano** (Pop. 6000), finely situated on a rocky hill (1580 ft.), in the territory of the Hernici, at the entrance of the valley of the Sacco. It is rather a fortress than a town, being strongly defended by towers and bastions of the 16th cent., and has only one approach, over a drawbridge. Paliano appears to have risen in the 10th cent. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marcantonio, deprived him of his feudal possessions, and conferred Paliano with the title of duke on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. The fortifications were built by the Caraffa, and were so perfectly impregnable, that Paliano became an important frontier fortress against Naples. It is now a prison. After the victory of Marcantonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano. A tolerable road leads S.S.W. to the Stat. of (6 m.) *Segni*, where the train may be taken for Rome or Naples.

From the Ponte Orsino another road turns l., and ascends in long curves to (4 m.)

Olevano† (Pop. 4500), a very picturesque town built on a rocky hill (1875 ft.), in the midst of the most romantic scenery, and much frequented by landscape painters from Rome. It is entirely a town of the middle ages, and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olibanum*. In the 12th cent. it was a baronial castle of the Frangipani, who subsequently exchanged it for that of Tiviera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th cent. it passed to the Colonna, who held it till the 17th, when they sold it to the Borghese, who still possess it. The approach from the side of Subiaco is extremely fine: the old castle of the 13th cent., built by the Colonna on a massive rock, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza is a fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Gracco, 'for the love of his country.'

† See Directory, p. 434.

The Church is dedicated to *S. Margherita*. On the E. of Olevano are the ruins of an Imperial villa, in which numerous ancient fragments and a marble urn with reliefs, now preserved in the Colonna castle at Genazzano, were discovered.

Three routes, all beautiful, lead from Olevano to Subiaco. The carriage-road (14 m.) runs N. for 2 m., passing on the l. the *Serpentara*, a grove of evergreen oaks, which was on the point of being cut down, when some artists raised a fund for its preservation. It is now the property of the German Emperor. Below the loftily perched village of *Civitella* the road turns to the rt., and descends a long slope to a partly drained lake, above which *Rojate* is seen to the rt. This mountain village appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. The road then traverses a pass into the valley of *Affile*, which is on a hill also to the rt., and to which a cross road turns off at the top of the next ascent. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The road having thus reached the shoulder of Monte Carpineto, forming the l. bank of the Anio, descends to the bridge of S. Mauro, from which a path on the rt. leads in $\frac{1}{2}$ hr. to the Monasteries of *Subiaco*.

The second route (a horse-path) follows the high road to the point where it turns E., and then ascends to (1 $\frac{1}{2}$ hr.) *Beilegra*, formerly *Civitella* (2685 ft.). On the further side of the village are some very remarkable remains of an ancient wall. Continuing N., the path leads in 2 hrs. by the Chapel of *S. Francesco* to *Rocca S. Stefano*, and turns E. to (1 $\frac{1}{2}$ hr.) *Subiaco*.

The third route strikes N.E. from Olevano, and is best traversed on foot. It leads in 2 hrs. to *Rojate*, and in another 1 $\frac{1}{2}$ hr. to *Affile*, whence it descends in 10 min. to the high road, and follows it to (5 m.) *Subiaco* (Rte. 44).

ROUTE 46.

From the Porta Maggiore to Palestrina, by the Via Praenestina.—Carriage-road.

Outside the Porta Maggiore the Via Praenestina branches on the l., passing under the Rly. 3 m. from the gate we pass on the rt. the farm of *Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn. On the l. is the

Tor de' Schiavi, whose scanty ruins are supposed to form part of a villa of the Gordian Emperors, described by Julius Capitolinus. The tower itself is mediaeval, and has been perched upon an ancient

structure, hexagonal at its base. Within its area is a pillar of brick, also mediaeval. Further on is a circular building which was probably a *Heroon*, having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. The inside has seven niches, alternately round and square, and some 3rd cent. frescoes. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. The Villa had a *porticus* containing 200 columns of Cipollino, Porta Santa, Pavonazzetto, and Giallo-antico—50 of each. The ruins of arches on the E. are supposed to have formed a part of the *Tetrastylon* annexed to the villa of the Gordians, out of which opened three basilicas. Plans of all these edifices restored may be seen in Canina's work on the environs of Rome. The building which precedes the tower, and some corresponding ruins faced with *opus reticulatum* on the opposite side of the road, are of earlier date, and probably served as reservoirs. In the spring of 1874, while repairing the road opposite the *Tor de' Schiavi*, an ancient columbarium was discovered, with several inscriptions of *liberti*; and a small catacomb, which seems to have been visited in former times, called *Grotta de' Greci*, from the number of Greek inscriptions affixed to its *loculi*.

$\frac{1}{2}$ m. further the Via Collatina, which leads to *Lunghezza*, strikes off on the l., our road continuing E., and passing on the rt. the *Porte Praenestina*. Further on, at some distance to the l. is the *Tor Sapienza*, a mediaeval tower, with a square battlemented curtain round its base.

4 m. *Tor Tre Teste*, a 18th cent. tower, so called from three mutilated busts in relief built into the wall of a Chapel at its foot. Beyond this the road crosses several streams descending from the Tusculan hills, and passes over a fosse by the fine

7 $\frac{1}{2}$ m. **Ponte di Nona*, a remarkable Roman Viaduct 100 yds. long, built of sperone and tufa in neatly fitted blocks, and similar in its style of masonry to the Tabularium of the Capitol. It consists of seven massive arches in horizontal courses, almost Etruscan in their style, with keystones of travertine. The central arch is about 60 ft. high, and below it is another, only 10 ft. above the ground, belonging to a much older bridge, through which trickles the scanty stream. Beyond this we arrive at the

10 m. *Osteria dell' Osa*, on the stream of that name. Hence a road on the l. leads to (10 m.) *Tivoli*.

[1 m. N., on the rt. bank of the stream, is *Castellaccio*, the probable site of *Collatia*, which is marked by a high tower, and an abrupt precipice of lava, corresponding with the description in the Aeneid:—

III Collatinae imponent montibus arces.

Collatia was one of the early colonies of Alba, founded by *Latinus Sylvius*; after the destruction of Alba Longa it was held successively by the Sabines and Romans. Here dwelt *Lucretia*, the victim of the

brutality of Sextus, son of Tarquinius Superbus, and the first Brutus was probably brought up here—

Altrix casti Collatia Bruti.

The walk through this pretty valley is very agreeable, and the traveller should extend it to (3 m.) **Lunghezza** (Rte. 44), which shares with Castellaccio a common origin from Collatia.]

Less than a mile further we arrive at the S. extremity of a ridge which extends N. along the E. bank of the dried-up lake, and turn l. to the (1 m.) farm-buildings of **Castiglione**, the site of the ancient GABII. On the way to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny; *quaedam vero terrae ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu*. The site was fully ascertained by Prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered under the direction of Gavin Hamilton. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. Gabii was of Alban origin, having been founded by Latinus Sylvius; it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numitor to learn the Greek language; and it remained independent until seized by Tarquinius Superbus, when it fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

*Scis Lebedus quid sit? Gabiis desertior atque
Fidenis vicus.* Ep. l. 11. 7.

During the Imperial period, Gabii acquired a certain celebrity for its baths, which had proved beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the Municipium and of the Temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor. The principal ruin, the TEMPLE OF JUNO GABINA, is celebrated by Virgil:

*quique arva Gabinae
Junonis, gelidumque Anienem, et roscida rivis
Hernica saxa colunt.* Aen. vii. 682.

The walls of the cella are composed of rectangular masses of stone without cement, in the early Roman style; many of them are 4 ft. by 2. The cella, 16 yds. in length, still retains its ancient pavement of white mosaic, with the *sacrum* 6 ft. deep. Close to this are some fragments of fluted Ionic columns, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of seats. On the right of the ridge leading from the Temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapid Gabinus* (sperone). The Church of St. Primus is supposed to have been a tomb of the 1st cent. The tower is of the 8th cent. Castiglione retains some of its mediaeval walls and a conspicuous ruined tower of the 13th cent., built on the

walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

No mention of the lake occurs until the 5th cent., when it is found in some documents relating to the martyrdom of S. Primitivus, or Primus, who was beheaded at Gabii, and his body thrown into the waters. The ancient emissarium being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th cent. it was called *Lago di Burrano*; in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonna, who sold it in 1614 to Card. Scipio Borghese. The lake was drained, under the direction of Canina, who constructed a new emissarium, and converted a pestilential marsh into a district of fertility.

About 7 m. beyond the Osteria dell' Osa the road crosses that from Tivoli to Zagarolo, and immediately beyond this is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, with a well-preserved ancient pavement. At the entrance of this cutting is the Chapel of *S. M. di Cavamonte* and a small osteria. Zagarolo is seen on a hill 3 m. to the rt. Remains of the Claudian, Marcan, and Anio Novus aqueducts are passed on the rt., carried by tunnels through the narrow ridge of hills, or upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous remains of a Roman town, probably Pedum, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 49 yds. in its longest diameter.

About ½ m. beyond the cutting the road to Palestrina turns abruptly to the rt., leaving that to *Gallicano* (see below) on the l., and ascends the hill towards the large and conspicuous convent of *S. Pastore*. Passing several remains of tombs the Via Praenestina follows the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, and joins the Via Labicana at the *Madonna dell' Aquila*, just before entering the town of *Palestrina*.

Gallicano (Pop. 1315), a mile N. of S. Pastore, occupies the doubtful site of PEDUM, one of the towns of the Latin confederation. It is built on an eminence of volcanic tufa between two torrents, and only entered by a narrow neck, as Veii, Cervetri, and other Etruscan towns. The two bridges which cross the torrents are but arcades of the Aqua Claudia, the specus being still lined with *opus signinum*. There are large remains of the polygonal pavement of the road which connected this place with the Via Labicana. Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinus Gallicanus, Prefect of Rome A.D. 390, who had the honour of being declared a saint in the Roman calendar. In the middle ages Gallicano was an important fief of the Colonna, who sold it to the Pallavicini. It now belongs to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

From Gallicano it is about 5 m. S.E. to *Palestrina*.

2 m. N. of Gallicano a deep ravine is spanned by the so-called ***Ponte Lupo**, the finest of the aqueduct bridges. It is the point of junction of the four aqueducts of ancient Rome which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua

Marcia, Anio Novus, and Aqua Claudia. Hence a country road leads N.W. to the (9 m.) *Osteria di Corcolle* or E., ascending by the *Fosso della Mola*, to

6 m. **Poli** (Pop. 1950), the probable site of the ancient **BOLA**. It was formerly a dependency of Palestrina. At the foot of the hill on which it stands is the handsome *Villa Catena*, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it. It contains some frescoes by *Giulio Romano*, and now belongs to Duke Torlonia, of Poli. A rough road leads N.W. from Poli to (12 m.) *Tivoli*, through Casape and San Gregorio, and another S. to (6 m.) *Palestrina*, through a picturesque country, descending into the town by the Castel San Pietro. A pathway crosses the mountains S.E. in 3 hrs. by Capranica to *Genazzano* (Rte. 45).

ROUTE 47.

From Rome to Frascati—Tram, Rail, and Road.

For plans of this Route see pp. 483 and 495, as shown on the Index Map, p. 431.

Frascati and Tusculum are often combined in one day's excursion from Rome. Guides and donkeys for Tusculum or Rocca di Papa and Monte Cavo are always on offer at Frascati.

To make sure of admission to view a Villa it is advisable to obtain a permesso in Rome from the owner.

There are three ways of getting to Frascati: (1) Electric tram, which takes an hour and ten minutes from the Porta S. Giovanni (near the Lateran). (2) Train, which takes $\frac{3}{4}$ hour from the Central Station. (3) Road, about 11 m. from the Porta S. Giovanni.

(1) THE ELECTRIC TRAM leaves Rome by the Porta S. Giovanni, and proceeds along the Via Appia Nova to the station of *Via delle Cave*, whence the tombs on the Via Latina (Route 50) are about 1 m. further to the rt. The tram turns l. into the Via delle Cave, and then along the Via Tusculana. The picturesque aqueducts are the Aqua Claudia and Aqua Marcia. We next pass under the **Porta Furba**, an arch of the Acqua Felice, from which is gained a very beautiful *View. After crossing the Naples Rly., we reach on the l., $2\frac{1}{2}$ m. from the gate, the artificial tumulus of the **Monte del Grano**, supposed to be the sepulchre of Alexander Severus. It is 67 yds. in diameter at the base, which is constructed of masonry. Towards the end of the 16th cent. it was explored from the summit of the vaulted roof, and a sepulchral chamber was discovered, containing the magnificent sarcophagus of white marble now in the Museum of the Capitol. The celebrated Portland Vase, in the British Museum, was found in this sarcophagus. About $1\frac{1}{2}$ m. further, on the line of the Via Latina, to the rt. are some

ruins, said to mark the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome. To this spot therefore we may refer the concession of Coriolanus, quoting the language of Shakespeare:

‘Ladies, you deserve
To have a temple built you: all the sworns
In Italy, and her confederate arms,
Could not have made this peace.’

Further, on the rt., are the ruins of **Sette Basi**, where the consul Septimius Bassus (A.D. 317) is supposed to have had an estate. The ruins now visible are at least $\frac{3}{4}$ m. in circumference. Their construction shows two distinct periods; the N.W. side corresponds with the style of Hadrian, and has brick stamps of A.D. 123 and 134, while that towards Frascati belongs to the time of the Antonines. Sette Basi was probably a suburban villa of Hadrian and afterwards of Commodus; the quantity of marble discovered among the foundations attests the splendour of the edifice. These ruins, as well as those of the Villa Quintilina (Rte. 49), bear the popular but erroneous name of *Roma Vecchia*. Less than $\frac{1}{2}$ m. further is the tram station of *Osteria del Curato*, beyond which the road divides. The direct road to Frascati, about 5 m. distant, is on the l. The tram keeps to the rt., to the station of *Villa Scuri*. It then passes on the l. the 10th cent. Castle of *Borghetto*, belonging to the Savelli, and on the rt. the imposing *Torione di Michera*, a large peperino tomb, before arriving at the tram station of *Grottaferrata* (Route 52). Here the tram line branches, on the rt. to Marino, Albano and Genzano, on the l. to

FRASCATI † (Pop. 8500), where it stops in the Piazza Romana. The town is prettily situated on one of the lower eminences of the Tusculan hills, is one of the favourite resorts of Roman families during the villeggiatura season, and is much frequented by foreigners. Its walls are built on the ruins of a villa of the time of Augustus, which afforded shelter to the Tuscans after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata* (huts made with brushwood), the appellation given to the lower part of the hill as early as the 8th cent.

In the Piazza, adorned with a pretty fountain, stands the **Cathedral**, designed by *C. Fontana*, and dedicated to St. Peter (1700). To the l. of the central doorway is a mural tablet erected by Card. York, for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died here on Jan. 31, 1788, and is buried in St. Peter's. Turning to the l. at the fountain we soon reach the Church of **S. Rocco**, formerly the Cathedral of St. Sebastian, and still called the *Duomo Vecchio*. It has a low campanile of the 14th cent. Adjacent is the old castle, now the *Palazzo Vescovile*, a building of the 15th cent., restored by Pius VI. The fountain near it bears the date 1490, and the name of Card. d'Estouteville, ambassador of France and founder of the Church of S. Agostino at Rome, to whom the foundation of the castle is also attributed.

The second street to the rt. of the Cathedral front (*Via Mentana*)

† See Directory, p. 433.

ascends in 3 min. to a Piazzetta, in which is a circular tomb, called without any authority the *Sepulchre of Lucullus*.

Above the piazzetta the road divides, that on the l. ascending in 5 min. to the entrance of the **Villa Falconieri*, formerly *Ruffina*, founded by Filippo Ruffini, bp. of Sarzana, in 1548. The casino, built by *Borromini*, has a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*. The road ascends hence in $\frac{1}{2}$ hr. to the *Camaldoli* and to *Tusculum* (see below).

The road on the rt. ascends in a straight direction between walls, passing on the l. the

Villa Lancellotti, formerly *Piccolomini*, bought in 1874 by Prince Lancellotti, by whom it has been furnished with a rich collection of works of art. In this retreat Card. Baronius composed his celebrated *Annals* (1607). It has another entrance from the Colonna road.

Further on to the rt. is the **Villa Aldobrandini*, built in 1603 by Card. Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was the last work of *Giacomo della Porta*. The buildings were completed by *Giov. Fontana*, and the waterworks were designed by the same artist and finished by *Olivieri* of Tivoli. From the beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the BELVEDERE. The Villa subsequently passed by inheritance into the Pamfili family, and in the 18th cent. became the property of the Borghese; it now belongs to Prince Aldobrandini, the head of a junior branch of that family. The Casino, built upon a massive terrace, is decorated with frescoes by *Cav. d'Arpino*, representing the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the ante-rooms are hung with maps of the manorial possessions of the house of Borghese. Behind the casino is a large hemicycle with wings, and a fine cascade in the centre. Near it is the *Parnasso*, containing a large relief of Parnassus with divinities, and a Pegasus. The ruins of Tusculum can be conveniently reached through these shady avenues of ilex, but a guide is advisable. (From the upper cascade turn to the l., bear rt. where the path divides, and above the first sweep of the road to the rt. pass through a field-gate, following the track towards the rt. as far as the crest of the hill. Here bear l. along the ridge, pass through another gate, and enter the wood.)

From the Villa Aldobrandini the road ascends in $\frac{1}{2}$ hr. to the Church of the *Cappuccini*. Over the high altar is a Crucifixion, with two Franciscans, by *Muziano*.

Adjacent is the **Villa Ruffinella*, which passed through various hands to Lucien Bonaparte, and subsequently to the house of Savoy. It is now the property of Prince Lancellotti, who owns also the Villa Falconieri. The casino, built by *Vanvitelli*, was formerly supposed to stand on the site of the *Academia*† of Cicero's villa. Under the portico

† Besides his town house on the Palatine and his family seat at Arpinum the orator had villas at Antium, Formiae, Baiæ, Pompeii, and Tusculum. In the last-named were two *Gymnasia*, the upper one of which was called the *Lyceum*, and contained the library, while the latter was named the *Academy*, in memory of Plato.—B.

are numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In one part of the grounds is a hill called Parnassus, arranged by Lucien Bonaparte, who was attacked by robbers on this spot in Nov. 1818. On the slopes were planted in box the names of the most celebrated authors of ancient and modern times.

A shaded road ascends on the rt. of the house in $\frac{1}{2}$ hr. to the

RUINS OF TUSCULUM. The foundation of the city, which appears to have had a circumference, including the arx, of about 2 m., is ascribed by the poets to Telegonus, the son of Ulysses and Circe:—

Et jam Telegoni, jam moenia Tihuris udi
Stabant, Argolicæ quod posuere manus.
Ovid, *Past.* IV. 71.

Its position, fortified by Pelasgic walls, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It was the birthplace of Cato, and the scene of Cicero's Tusculan Disputations. At the close of the 12th cent. the city embraced the Imperial cause, and for some years maintained a gallant struggle against Rome. In 1167, on the march of Frederick Barbarossa into the Papal States, the Romans attacked Tusculum in the name of the Pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus, Abp. of Cologne, and Christian, Abp. of Mayence; a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated. Machiavelli says that Rome was never afterwards either rich or populous, and contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The action lasted from 9 a.m. until night; and on the next day, when the Romans came out to bury their dead, the Count of Tusculum and the Archbishop of Mayence surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to Alexander III. The cause of the Pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The Pope, however, repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. In 1191 the Romans renewed their attacks, obtained possession of the citadel, and put the inhabitants to the sword. They razed the houses to their foundations and destroyed the fortifications. No attempt was ever made to restore Tusculum on its ancient site, and Frascati rose from its ruins on the lower slopes of the hill.

Ascending by the ancient *Via Tusculana*, we reach, in a depression between two hills, the *Amphitheatre*, of concrete faced reticulated work, 75 by 57 yds., capable of holding 3000 persons. The few remains of seats yet visible are of *sperone*. Beneath them is a well-preserved

portion of a corridor. [15 min. to the rt., on rising ground commanding a fine view, are extensive ruins, called by the local guides the **Villa di Cicerone**. They formed the substructions of an extensive building; and may possibly be a part of a villa of Tiberius.] Beyond the Amphitheatre we ascend an ancient pavement formed of polygonal masses of lava, passing on the rt. some remains of baths, and the ground-floor of a house with an atrium and cistern. Returning to the pavement, and avoiding a turn to the l., we reach in 10 min. a small house, in the walls of which have been embedded some fragments of statuary. This is the supposed site of the *Forum*. Further on is the **Theatre**, the best preserved in Italy, except those at Pompeii. It was first excavated by Lucien Bonaparte, and afterwards, in 1839, by the Queen of Sardinia. Most of the seats, as well as the orchestra and scena, are well preserved. To the rt., behind the curved wall, are some remains of steps, probably part of a lecture-room. Behind is a large subterranean piscina or cistern, which had a vaulted roof supported by three rows of piers. Below the Theatre on the l. runs an ancient paved road, with remains of the N. wall of the city, in huge blocks of *sperone* partly restored in *opus reticulatum*. Here is a ***Piscina** with a pointed roof of overlapping stones, 10 ft. high, and in front of it a small ancient Fountain still supplied by a leaden pipe with delicious water. This chamber is one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prison at Rome.

Passing through a gate behind the Theatre on the rt. we reach in 15 min. the hill on which stood the **Citadel** (2295 ft.). The Arx occupied an oval plateau, the precipitous sides of which were in some places purposely cut down. It had two gates, one towards the W., easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the ***View** over the classical region of ancient Latium is very grand. Looking towards the N. we see the Camaldoli convent, Monte Porzio, the whole range of the Sabine Apennines, with Tivoli, Montecelio, Palombara, Soracte, and the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. Looking E., the view extends over the whole Latin valley traversed by the Via Latina, and separating the central mass of Monte Cavo and Monte Pila from the outlying range, on a spur of which we stand. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massima in the same range, followed by Monte Pila, the Campo di Annibale, Rocca di Papa, the long ridge of Alba Longa, and (on the rt.) Castel Gandolfo, with Marino and Grotta Ferrata below.

The hill of Tusculum is very interesting from a geological point of view. It is formed chiefly of a volcanic conglomerate of yellow cinders, under which has risen a mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, and seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the subjacent ruins.

[On a knoll of red earth, 40 min. S.E. of the Arx, are the scanty ruins of the **Castello della Molara**, raised in the 13th cent. by Card. Riccardo degli Annibaldi, who received there with splendid hospitality Pope Innocent IV., and for some time St. Thomas Aquinas. From the Annibaldi this castle passed to the Savelli, the Altemps, and the Borghese, who still possess it. From the Via Latina, about a mile beyond the knoll, a road ascends l. in $\frac{1}{2}$ hr. to **Rocca Priora**, which is not visible from hence.]

Descending to the gate at the foot of the Arx, we pass through another gate to the rt. below it, and follow a broad pathway, turning to the l. at a wall. Lower down rises on the rt. the ($\frac{1}{4}$ hr.)

Convent of the Camaldoli (1611). It was the retreat of Card. Passionei, who collected in his garden here no less than 800 inscriptions brought from Rome, and indulged his classical tastes by the formation of a valuable library. 10 min. lower down a road on the l. leads in 15 min. to the **Villa Falconieri**. We bear to the rt., and reach in 5 min. the entrance to the

Villa Mondragone, belonging to Prince Borghese. It was built by Card. Marco Altemps in the time of Gregory XIII. The Casino, designed principally by *Vansanzio*, contains no less than 374 windows. The grand loggia of the gardens was designed by *Vignola*, the fountains and waterworks by *Giovanni Fontana*. This villa, long uninhabited, is now leased to the Jesuits as a School.

After enjoying the ***View** from the Terrace, the visitor may descend in 10 min. through an avenue of cypresses to the lower gate on the road to Colonna. Turning to the l., he will reach in 10 min. the entrance to the

Villa Taverna, built for the cardinal of that name in the 16th cent., by *Girolamo Rainaldi*. It is the property of the Borghese family, and was the favourite residence of Paul V. 10 min. further is **Frascati**.

Immediately below the Hotel Frascati are seen the olive plantations of the **Villa Sora**, belonging to Prince Piombino. It was the residence of Gregory XIII., where he held meetings for the reform of the Calendar during his Pontificate. To the rt. of the public garden is the entrance to the **Villa Torlonia**, with its lofty terraces, fountains, and statues, shaded by fine trees. Beyond the public garden, on the tram road, is the

Villa Grazioli.—The Casino, built on the ruins of an ancient villa towards the close of the 16th cent., by Card. Montalto, nephew to Sixtus V., is decorated with frescoes of that period. The ***STANZA DEL SOLE**, painted by *Domenichino*, represents the sunrise, midday sun, and sunset—remarkable for the foreshortening of the bigae. In the lunettes are painted scenes from the early boyhood of Sixtus V., his ploughing the paternal field, and resting under the shade of a tree. The **STANZA DELLA NOTTE** is a good work of *Annibale Caracci*, with Hesperus and Mercury surrounding the car of the Moon.

ANCIENT VILLAS.—The villas of the ancient Romans were as numerous on the Tusculan as on the Alban hills, and Strabo particularly mentions the sumptuous ones looking to the N., and especially

that of Lucullus, which Nibby places towards the Orti Sora, where are extensive remains of reservoirs. According to some opinions it was situated between Grotta Ferrata and the castle of Borghetto, while others recognise it in the extensive substructions called the *Grotte del Seminario*, the *Centroni*, and the *Grotte di Lucullo*. In the villa of Servius Galba, so called from a leaden pipe bearing his name found in some ruins extending from the Sora Gardens to the Sterpara wood, were also discovered two fragments of statues, one in heroic costume, probably representing the Emperor himself, and the other consular, both of which are placed on the stairs of the municipal palace. A statue of Fortune was also found there. Among the illustrious Romans who had villas in this territory was A. Gabinius (consul, 58 B.C.). It is supposed to have occupied the hill belonging to the Cavalletti family, above Grotta Ferrata, and its towering edifices were criticised by Cicero, as being like one mount above another.

(2) THE RAILWAY to Frascati leaves the central station, passes through the city wall near the Porta Maggiore, and runs S.E. nearly parallel to the aqueduct of the Acqua Felice, as far as *Ciampino*, where it turns E., passes the little station of *Grottaferrata*, and then ascends to *Frascati*. The town is reached from the station by a flight of steps.

(3) THE ROAD to Frascati takes the same route as the tram as far as the Osteria del Curato. From the Osteria del Curato the road turns I., passing the *Torre di Mezza Via*, and then ascends to *Frascati*.

FRASCATI TO PALESTRINA.—CARRIAGE-ROAD. 16 m.

The road issues from the lower part of the town, passing on the rt. the gates of the *Villa Taverna* and *V. Mondragone*, and further on some vaults of an ancient building. In the plain, 2 m. to the I., is the dried-up lake of the *Cornufelle*, supposed by some antiquaries to be the site of the Lake Regillus, the scene of the memorable battle between Rome and the Latins under Tarquin and Mamilus the chief of Tusculum, B.C. 496. Some, however, place it at the *Lago delle Cave*, near *Monte dei Fiori*, between the 20th and 21st m. on the Via Latina, and others in the great level space occupied by *Pantano* below Colonna. The lake of Cornufelle forms a curious basin, whose artificial outlet may still be seen. Beyond this the road skirts the base of

Monte Porzio Catone (Pop. 1965), on the summit of a hill (1535 ft.), supposed to derive its name from a villa of Cato of Utica, between Monte Porzio and Colonna, at a spot still called *Prata Porcia*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings may be seen over the principal gateway. In 1078 Gregory, Consul of Rome, granted the Church of *S. Antonino*, in this place, to the monastery of Monte Cassino. The ecclesiastical students of the English College in Rome have their country quarters here.

[A good road leads S.E. to (4 m.) **Rocca Priora** (2520 ft.), passing on the rt. *Monte Salamone* (2540 ft.). *Rocca Priora* (Pop. 2200) is supposed to be the ancient city of *Corbio*, one of those occupied by Coriolanus when he marched against Rome. *Corbio* was destroyed in 445 B.C. by the Aequi. *Rocca Priora* belonged to the Savelli, and was sold by

them to the Popes in 1597. The castle dominating the village has been restored in the mediaeval style, and is used as the town hall. From a walk round the summit of the hill there is an exceptionally fine *VIEW over the Latin valley and mountain ranges beyond.]

2 m. further E. the road passes **Monte Compatri** (Pop. 4030), another town perched upon a height (1915 ft.), belonging to Prince Borghese, with a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century. 10 min. higher up is the Convent of *S. Silvestro*, which served as a refuge of that saint in times of persecution. The present edifice dates from 1665. The Carmelite friars show a picture attributed to *Gherardo delle Notti*. In the sacristy is an ancient sepulchral urn, with a Greek inscription to Flavia Albina. Here lived for 12 years, while writing his *Cristiade*, Girolamo Vida, afterwards bishop of Alba, mentioned by our poet Pope as forming, together with Raphael, the chief glory of Leo X.'s age.

The road descends in zigzags to the plain, and reaches the (4 m.)

Osteria di S. Cesareo, $\frac{1}{2}$ m. further the *Via Labicana* turns to the rt., while our road continues straight on, and after 1 m. crosses the Naples Rly., and follows it for some little distance S.E. Further on, the road to the rt. leads to the Stat. for *Zagarolo*. We turn E., and follow the *Via Praenestina* to (4 m.) **Palestrina** (Rte. 45).

ROUTE 48.

From the Central Station to Albano, by Cecchina or Marino.—Rail.

For plans of this Route, see the Index Map, p. 431, and the maps on pp. 483 and 495.

Miles.	Stations.	Miles.	Stations.
	Rome	18	Cecchina
9	Ciampino	22	Albano
11	Frattocchie		

There are two lines. One goes from the Central Station to

9 m. **Ciampino** Junct. [Branch Rly. I. to (4 m.) *Frascati* (Rte. 47)], and then turns due S. to

11 m. **Frattocchie**,† from whence the pedestrian may return to Rome by the Appian Way—a charming excursion. The Rly. crosses the modern road and ancient *Via Appia*. Beyond this there are several deep cuttings through the lava-currents descending from the Alban craters. The stream flowing from the lake is crossed at a short

† See Directory, p. 433.

distance below its exit from the Emissarium. Fine views of Castel Gandolfo, Albano, and Ariccia. The line turns S.E. to

18 m. **Cecchina** Junct. [Rly. E. to *Velletri* (Rte. 53), S. to *Nettuno* (Rte. 54).] Here carriages are changed, and a branch Rly. ascends 1. to (4 m.) *Albano*, skirting the W. side of the Valley of Ariccia, and affording fine views of its Viaduct and Castle.

Miles. Stations.

Rome
5 Acqua Santa
7 Capannelle

Miles. Stations.

15 Marino
17 Castel Gandolfo
19 Albano

The other route, which is more beautiful, crosses the Florence and Tivoli lines, leaves on the rt. the Rly. to Civita Vecchia, and afterwards that to Cecchina, and passes under the Acqua Felice near Porta Furba. It then crosses the *Via Latina*. View of the *Aqua Claudia* l., S. Urbano and the tomb of Caecilia Metella rt.

5 m. **Acqua Santa**. 1 m. W. are the *Bagni di Acquasanta*. The line now passes under the Cecchina Rly.

7 m. **Capannelle**. On the rt. are the ruins of the *Villa dei Quintilii* (Rte. 49) and a Hippodrome. The line now turns S.E., passes over (close to Ciampino) the direct Rly. to Naples and that which rises towards Frascati, and ascends in long curves. Tunnel and viaduct.

15 m. **Marino** (Rte. 52). The town rises very picturesquely above the Stat. on the l. On the rt. are quarries of hard tufa. The line now ascends, passing through a tunnel of $\frac{1}{2}$ m., and skirts the W. side of the lake at some height above its margin, affording exquisite views to the l.

17 m. **Castel Gandolfo** (Rte. 52). A road ascends in 15 min. to the town. Another tunnel and a gentle descent bring the train to

19 m. **ALBANO** † (Pop. 8000), officially called *Albano Laziale*, to distinguish it from three other towns of the same name in Italy, owes its origin to a Villa of Domitian, which covered a space 6 miles in length between Ariccia, Albano, Castel Gandolfo and Palazzuolo. It formed part of the donation of Charlemagne to the Holy See, and underwent the disastrous consequences of party factions in the middle ages. In 1345 the Savelli, whose castle is now the municipal palace in the Corso, obtained the feudal investiture of the town and territory of Albano, and governed it with many vicissitudes until the extinction of the direct line of their house, in the beginning of the 17th cent., when it passed into the hands of the Castel Gandolfo branch. This family ruled it in an oppressive manner for nearly a century, until Paolo Savelli, in 1696, sold his baronial rights to the Apostolic Chamber for 440,000 scudi. In 1798, the inhabitants, having risen in arms against the French, were defeated, and the town sacked by order of Murat. It suffered from a severe earthquake in 1829.

Albano is celebrated for the beauty of its scenery and the purity of its air. It is a favourite resort of the Roman middle classes during the *villeggiatura* season from June to October. Although generally healthy,

† See Directory, p. 433.

during the extreme heats of summer intermittent fevers sometimes show themselves, even at this elevation (1230 ft.). The present town occupies the whole of the *Castra Albana*, where the 2nd Legion (Parthica) was quartered, and part of the villas of Pompey and Domitian. Traces of the former villa exist in the masses of reticulated masonry in the grounds of the Villa Doria. The Villa of Clodius was probably on the l. of the Appian Way, on the ascent towards Castel Gandolfo.

In the street of **Gesù e Maria**, well seen on the l. in ascending from the Stat., are grand ruins of Domitian's Baths, subsequently enlarged by Marcus Aurelius. Turning to the l. from the *Piazza Re Umberto*, and then to the rt., we reach in 10 min. the Convent of **S. Paolo**. On the rt. of the Church front are some remains of the Praetorian camp, consisting of a wall in quadrilateral blocks of peperino, many of which are 12 ft. long.

Behind the Church, extending up the hill (entrance to the rt. in the Courtyard) are the scanty remains of an Amphitheatre erected by Domitian, and mentioned by Suetonius and Juvenal as the scene of his most revolting cruelties. It was nearly perfect in the time of Pius II., with its seats partly excavated in the rock.

Higher up is the Convent of the **Cappuccini**, celebrated for its magnificent views from the raised terrace within its grounds. It occupies a part of the villa of Domitian, which extended to the pine-groves of the Villa Barberini, just outside Castel Gandolfo, on the S. [For the beautiful pathway hence to *Palazzuolo*, see Rte. 52.]

In the *Via del Priorato*, a few yards E. of the principal street, is a circular building, supposed to have been the Temple of Minerva, now the Church of **S. M. della Rotonda**. In front of it on the l. lie neglected some beautiful portions of an ancient marble frieze, probably from the villa of Domitian.

S. Pietro, on the opposite side of the street, has a fine piece of ancient frieze built up into its doorway, and a N. front of peperino in large blocks, mixed with concrete.

The principal modern villas are those of Prince Doria, near the Roman gate, and of Prince Piombino di Venosa, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean.

The wine of Albano, from the vineyards on the slopes below the town, still claims the reputation it enjoyed in the days of Horace:—

Ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Caecuba vina ferens: Alcon Chium maris experts.
Hic herus: Albanum, Maecenas, sive Falernum
Te magis appositis delectat; habemus utrumque.

Sat. II. viii. 13.

Albano has been the seat of a bishop since A.D. 460, and is one of the six suburban sees always filled by a Cardinal Bishop. Adrian IV. (Nicholas Breakspear), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years.

ROUTE 49.

From the Porta S. Sebastiano to Albano, by the Old Appian Way.—Carriage-road. 14 m.

The VIA APPIA, one of the most celebrated of the roads which led from the capital of the Roman World, was commenced B.C. 312 by Appius Claudius Caecus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, a distance of about 350 m. It formed the chief line of communication with Southern Italy, Greece, and the most remote Eastern possessions of the Roman Empire.

Qua limite noto
APPIA longarum teritur REGINA VIARUM.
Stat. Sylv. II. 12.

In 1850 Pius IX. employed Canina to excavate and partly restore the Via Appia from the tomb of Caecilia Metella to the eleventh mile.

The first portion of the Via Appia, from its commencement at the *Porta Capena* to the *Tomb of Caecilia Metella*, is described in Rtes. 41, 42. From this point the road runs almost in a straight line S.E. as far as Albano.

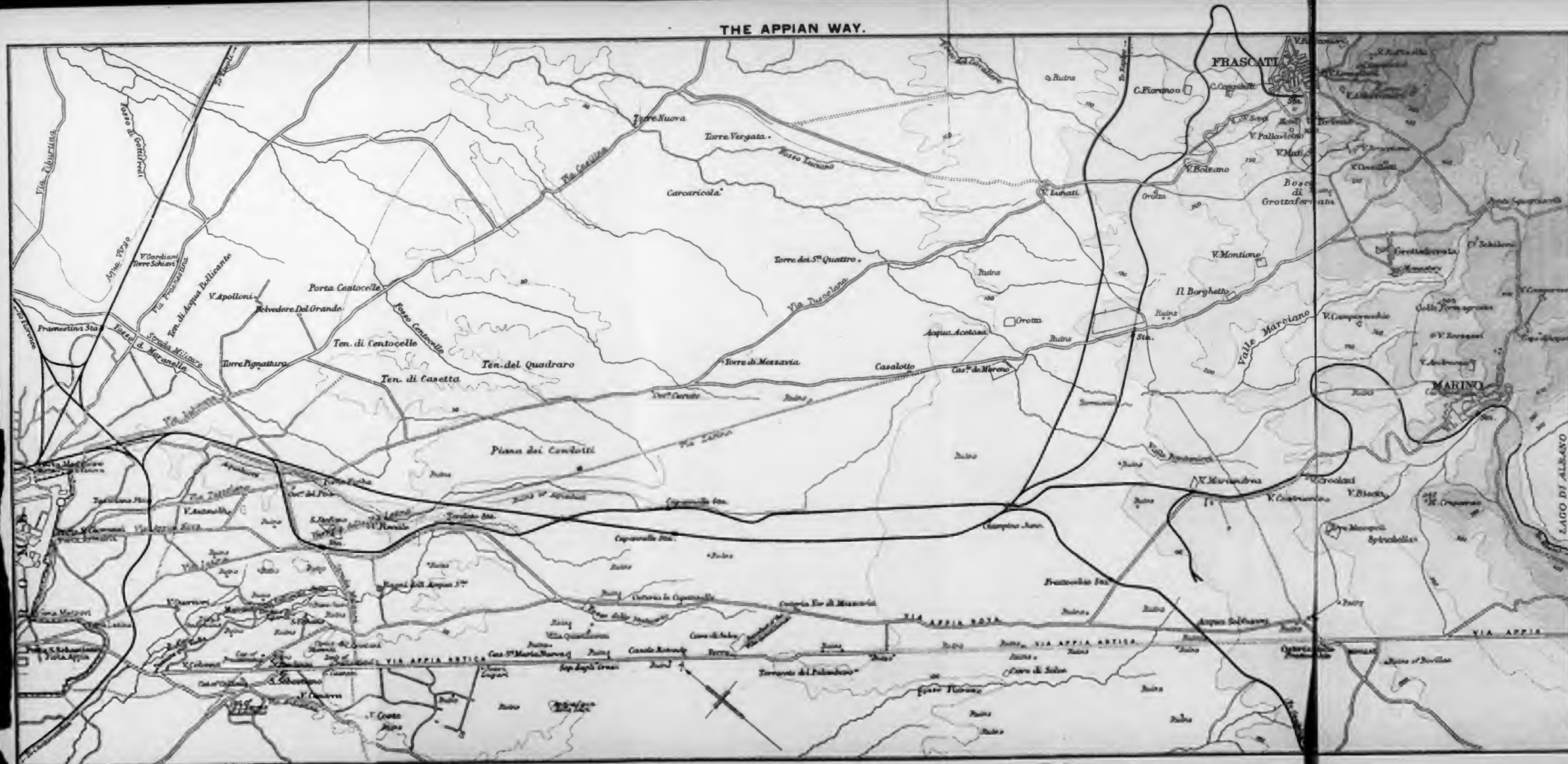
1 m. beyond the Tomb of Caecilia Metella on the l., on a modern pier, are placed several fragments of sculpture, and an inscription belonging to the tomb of **M. Servilius Quartus**, which was restored by Canova. 100 yds. further on the l. is a very interesting relief of a frieze, supposed to represent the death of Atys, son of Croesus, killed in the chase by Adrastus. The sitting figure is Croesus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. It is supposed to belong to the Tomb of Seneca, who was compelled to kill himself in one of his villas on this road, by order of Nero, close to the 4th mile on the Appian Way. Beyond this, on the same side, is the sepulchral inscription in verse of the sons of **Sextus Pompeius Justus**, a freedman of one of the Sexti, descendants of Pompey the Great. Close to it are the ruins of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom.

Immediately opposite is a large 2nd cent. **Tomb**, originally in two stories, the upper forming a chapel, the lower a sepulchral vault. The floor between them has fallen in, but the fragments of its pavement in very beautiful porphyry have been preserved, with other marble ornamentation. The tomb was built over the paved road leading at right angles to the Appian Way as far as a *Roman VILLA, of great interest, excavated in 1893. It retains the plan of a sphaeristerium, a cistern, piscina, several terra-cotta jars for wine and oil, some well-preserved pavements in *opus spicatum* and mosaic, a reservoir, an ancient drain, and some well-preserved Baths with traces of their hypocaust. Several skeletons were found in and around the tomb, some of which have been re-interred, the spot being marked with mounds as in a churchyard. These and other extensive excavations on



**REDUCTION
RATIO CHANGES
WITHIN TITLE**

THE APPIAN WAY.



DIFFERENCE
ALTITUDES ABOVE THE SEA
English Feet

1800
1600
1400
1200
1000
800
600
400
200
0

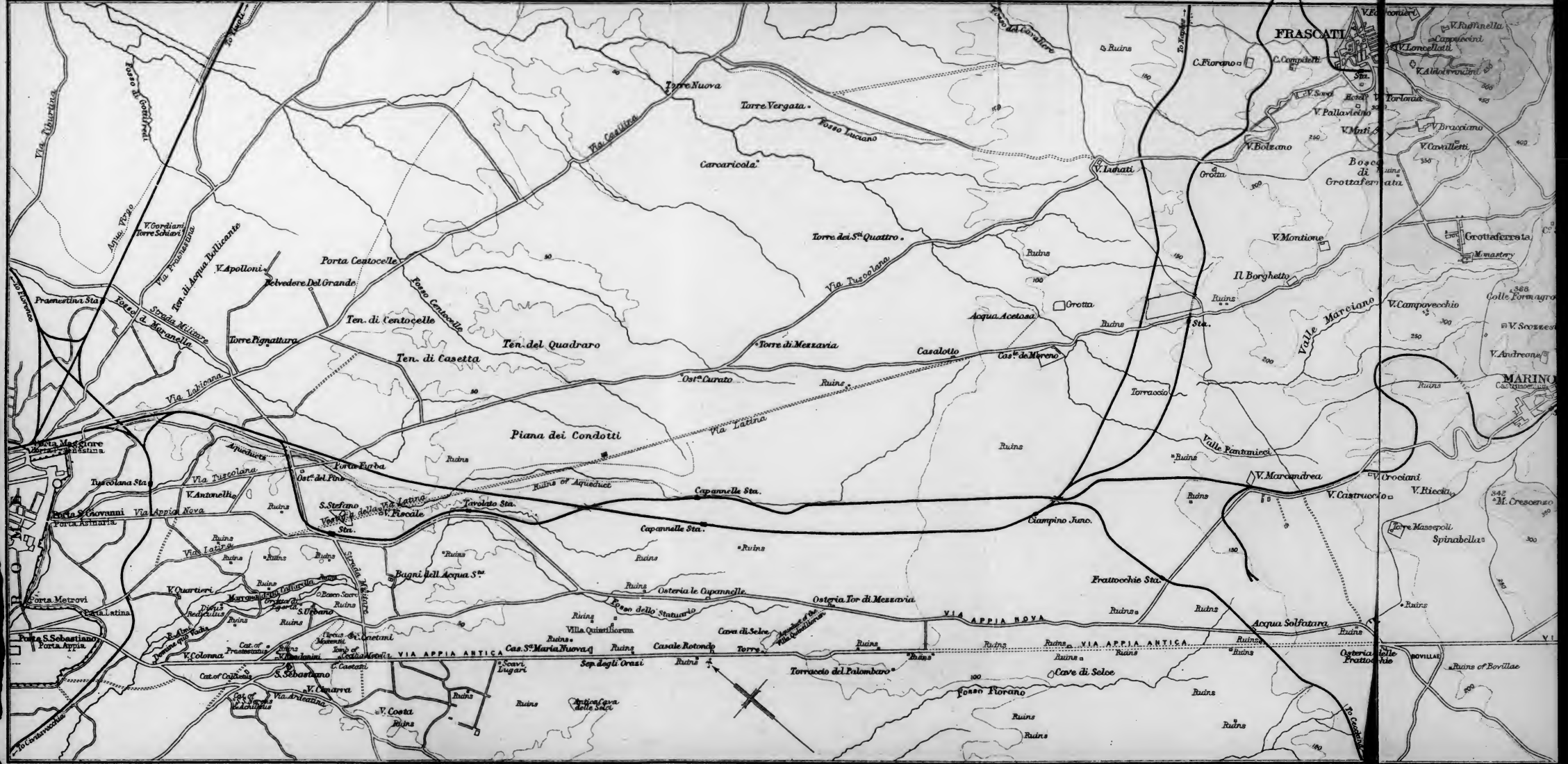
Note. The heights indicated on this map are in feet.

English Miles

London: Edward Stanford, 13, 14 & 15, Long Acre, W.C.

Kilometres

THE APPIAN WAY.

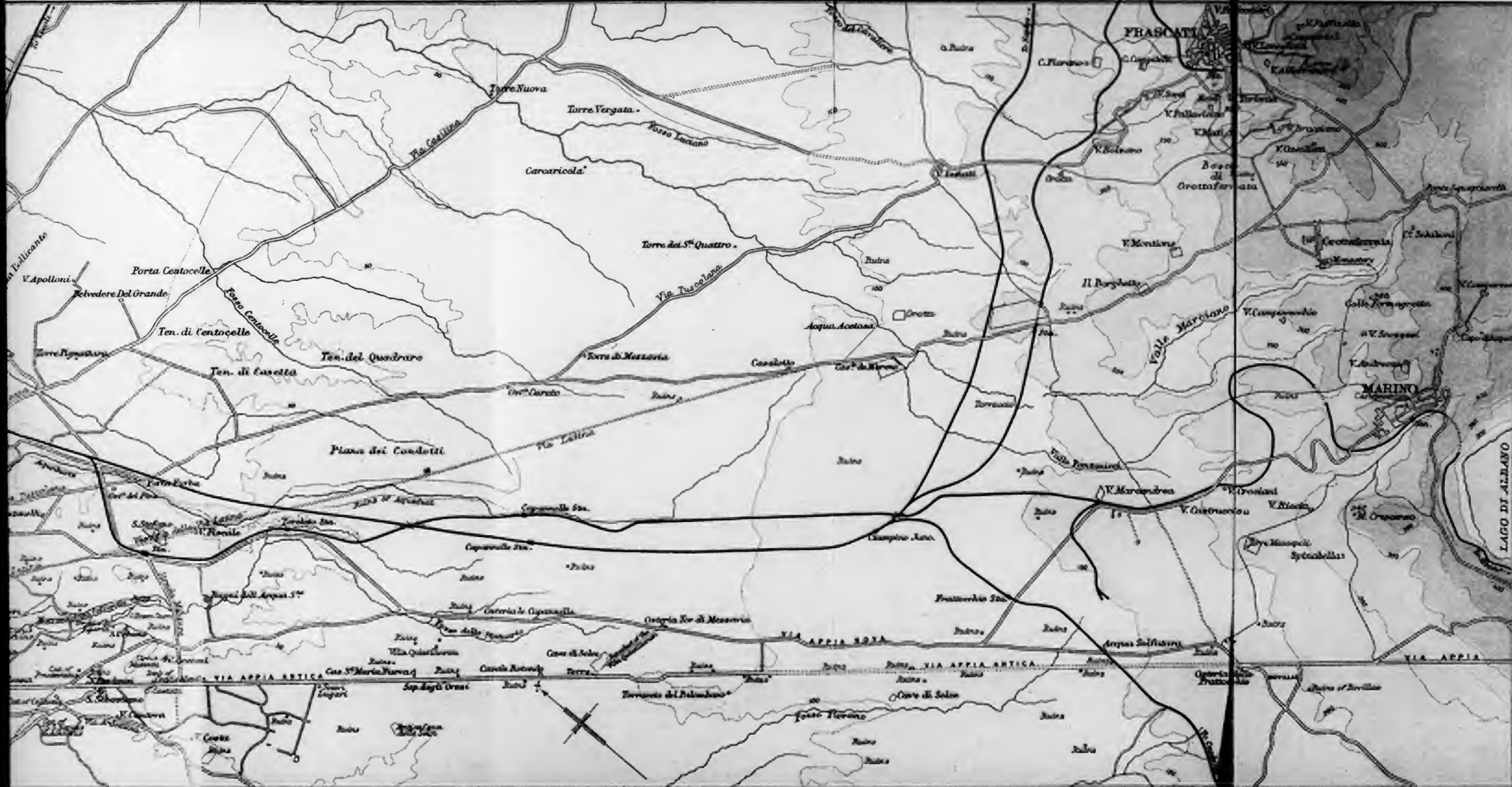


English Miles

London: Edward Stanford, 12, 13 & 14, Long Acre, W.C.

Kilometres

THE APPIAN WAY.



Meters	English Feet
500	1640
600	1969
700	2297
800	2625
900	2953
1000	3281
1100	3610
1200	3937
1300	4265
1400	4593
1500	4921
1600	5249
1700	5577
1800	5905
1900	6233
2000	6561

Note—The heights expressed on the chart are in Roman.

English Major

London: Edward Stanford, 12, 13 & 14, Long Acce., W.C.

Eleutheria

Beyond the Villa dei Quintilii, on the rt. of the road, are the remains of a very curious building, commonly called *La Spezieria* (pharmacy). It consists of a large circular basin, cut out of a mass of marble, bearing an old inscription, from which basin the liquid (whatever it was) flowed into a series of smaller ones, placed one below the other. At the end are the remains of a press.

The huge pyramidal ruin on the l. near this, called, without any foundation, the *Sepulchre of the Metelli*, is remarkable for its solidity. The narrowness of the pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base having been carried away for building. Behind this tomb on the l. is the picturesque castellated farmhouse of *S. M. Nuova*. A little beyond is an inscription relating to a member of the family of *Caecilii*, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried; and close to it that of the *Terentii*, the family of the wife of Cicero, intimately allied with that of P. Atticus.

A little further on the l. is the **Casale Rotondo*, a large round tomb with a house and an olive-garden upon its summit. There is reason to believe that it was erected to Marcus Aurelius Messallinus Cotta, Consul A.D. 20, son of Messalla Corvinus (B.C. 11), the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

Cotta . . .
Pieridum lumen, presidiumque fori.
Maternos Cottas cui Messallasque paternos
Maxima nobilitas ingeminata dedit.
Ovid, *Epist.* iv. 16.

The restored inscription conjecturally assigns the tomb to Messalla himself. It was one of the most colossal outside the gates of Rome: as it now stands, it is 114 yds. in diameter, or one-third more than that of *Caecilia Metella*. It is built of lava concrete, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern, ornamented with reliefs, tripods, and cornice. The base was in huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, probably supporting ornamental vases and statues. It was turned into a fortress by the Orsini. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the Via Appia. Some fine specimens of sculpture were found near it, some of which have been placed on the face of a high wall close to the sepulchral pile, arranged according to Canina's restoration of the monument. The *View from the summit over the Campagna and the Alban hills is very fine (25 c.).

Beyond Casale Rotondo, on the rt. is the Tomb of *P. Quintinus*, Tribune of the 16th Legion. On the l. the *Torre di Selce*, a tower of the 12th cent., erected upon a huge circular sepulchre. From this point an Aqueduct which supplied the Villa Quintiliorum crosses the country at a higher level than the Aqua Claudia. Nearly opposite is

the Tomb of a Greek comic actor; and further, on the same side, that of *Marcus Julius*, a steward of the Emp. Claudius. To the l., the sepulchral stone of *Atilius Evhodus*, a seller of beads and other ornaments of female attire, who had his shop on the Sacra Via. The inscription appeals to passers-by to respect it, adding a eulogium of the deceased (*Margaritarius*). To this succeeds the tomb of *Publius Decumius Philomusus*, the inscription being flanked by a sort of canting arms—two well-executed reliefs of mice. Close by is the cippus of *Ceditius Flaccianus*, a military Tribune.

$\frac{1}{2}$ m. beyond the Torre di Selce the road descends, and deviates slightly from the straight line. It would appear, however, from some more ancient tombs on the l., that originally the road went straight on. The large semicircular ruin on the l. is supposed to have been an Exedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. On the rt. is the *Torre Spaccata*, a shattered tower. Beyond this point the old Appian Way is impassable for carriages, which must cross by the *Traversa di Fiorano* to the Via Appia Nova. The large circular mound on the rt. is probably of the Republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and several columns of Alban peperino, in an early Doric style, round a porticus, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the Republic. In the space between these ruins and the neighbouring large circular mound, faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, to which Martial alludes in several of his Epigrams. Behind the temple was the villa of Bassus, and further on that of Persius, of which there are some walls standing. A few yards further is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond on the l. a tomb inscribed to Q. Verannius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55. The ownership of the *Torraccio*, a lofty ruin, with a shepherd's hut on the summit, near it, has not been ascertained.

Exactly corresponding with the site of the 9th m., on the rt., is a considerable ruin supposed to be the Tomb of the Emperor *Gallienus* (died 268). The mass of walls behind mark the site of the villa of Gallienus, excavated in the 18th cent. by Gavin Hamilton, a Scotch artist settled in Rome, when the Discobolus, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. The road now descends to the torrent of the *Ponticello*, beyond which stood the 10th milestone. On the rt., a massive circular sepulchre, like those of the Horatii and Curiatii, marks the S.E. limit of the Agro Romano. Ascending, we pass a large round tomb of the Imperial period, decorated with columns and niches.

Just before crossing the Terracina Rly. is another Tomb, and $\frac{1}{2}$ m. further on the l. a massive ruin, with a chamber in the form of a Greek cross in the centre, and a pointed roof. We now reach the

11 m. *Osteria delle Frattocchie*, where the Via Appia joins the Via Appia Nuova, the modern road between Rome and Albano.

Frattocchie is supposed to stand on or near the site of the fatal quarrel between Milo and Clodius, which forms the subject of Cicero's

celebrated oration 'Pro Milone.' The villa on the l. belongs to the Colonna family. Further on, several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of **Bovillae**, with the remains of a piscina, circus, and theatre. Higher up is the site of the more ancient **BOVILLAE** founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrum of the Julian family. Bovillae gradually declined after the Antonines, and is mentioned for the last time in 1024, as *Buella*. Near Albano was the grove sacred to that mysterious divinity the *Bona Dea*, whose ceremonies, forbidden to the eyes of man, were sacrilegiously witnessed by Clodius, disguised as a woman. His death, at the spot mentioned above, was regarded by the votaries of the goddess as an act of celestial vengeance. The only undoubted statue of the *Bona Dea* hitherto known was found in 1879 in the garden of Mr. E. Frantz, at Albano. It is a small sitting figure in Greek marble, and resembles a Roman matron. It holds a cornucopia, but the head belongs to some other statue, resembling Salonina, wife of the Emperor Gallienus. The inscription on the base

EX . VISV . IVSSV . BONAE . DEAE
SACR
CALLISTUS . RVFINAE . N . ACT

leaves no doubt as to the identity of this extremely rare figure, which, from the style of the sculpture, may be attributed to the Antonine period.

From Frattocchie the road rises 360 ft. in its gradual ascent to Albano. It crosses the dry bed of the river by which the Alban lake seems to have discharged its waters anterior to the excavation of the Emissarium (Rte. 52). A grass road between rows of trees leads on the l. to the Villa Torlonia, at Castel Gandolfo; a short distance beyond this traces have been discovered of an ancient road, which is supposed to have led from Laurentum to Alba Longa. Numerous tombs border the road on each side of the ascent. Between the 12th and 18th m. the road is lined on the rt. by massive substructions of tufa blocks for 120 yds. The view back during the ascent extends over the whole Campagna as far as Soracte; Rome is seen to the N.W., in solitary grandeur, amidst the ruins of the desolate plain. Beyond, to the W., the long line of the Mediterranean completes this striking picture. 1 m. before reaching the town a massive square tomb of concrete, on the l., about 30 ft. high, with three niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs: '*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilanandum.*' The **VILLA OF CLODIUS** must, however, have stood near the 13th milestone to the l. of this road. 'It was raised on immense substructions, the arches of which were capable of concealing 1000 men.'—*B.* $\frac{1}{2}$ m. further we cross the Marino Rly. Near the gate, on the l., are the remains of a tower-shaped tomb in four stories, with binding-blocks in white marble, with which the entire structure appears to have been originally covered. It contains a sepulchral chamber

12 ft. by 8, and was supposed by Nibby to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. Plutarch tells us that the tomb of Pompey was close to his villa at Albanum, but there is no real evidence in favour of this locality.

On the rt. before entering the gate is the *Villa Altieri*, and on the l. the road leading to Castel Gandolfo. Just inside the gate is the *Villa Doria*, the grounds of which, charmingly wooded and laid out, contain the ruins of Pompey's villa. (Adm. by order obtainable at the Pal. Doria in Rome.)

14 m. Albano (Rte. 48).

ROUTE 50.

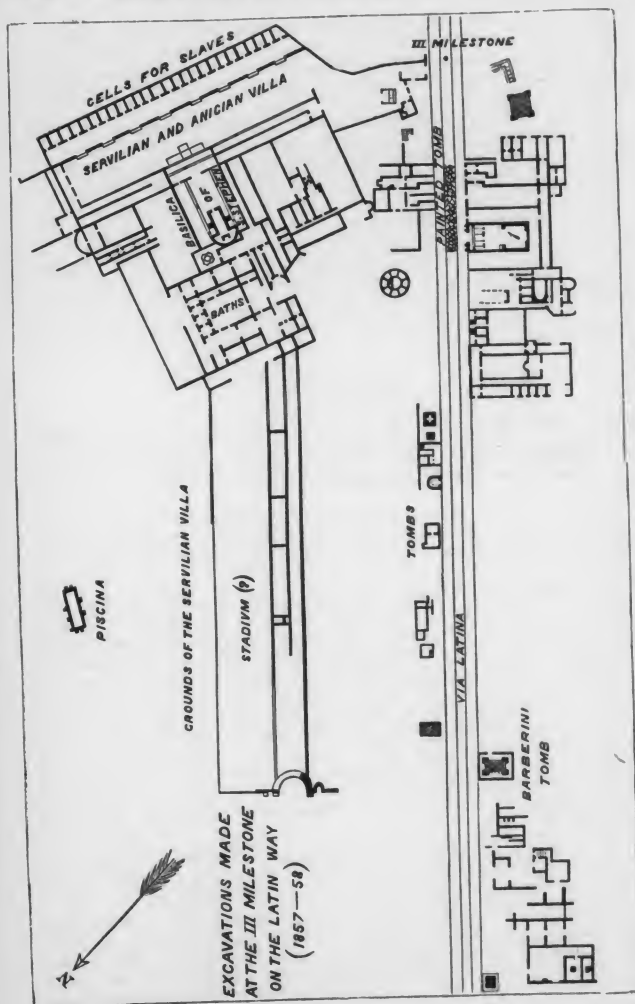
From the Porta S. Giovanni to Albano, by the New Appian Way, the Basilica of S. Stefano and the Tombs on the Via Latina.

Albano is 14 m., by this Route, from the Porta S. Giovanni. The Basilica di S. Stefano is one hour's drive from the Piazza di Spagna. The electric tram from the Porta S. Giovanni runs to within a mile of the Basilica and Tombs.

The *Via Appia Nuova* was constructed in 1789 by Pius VI. Following the tram line as far as the corner of the *Via delle Cave* and then keeping to the rt. we reach the point where the *Via Appia Nuova* crosses the ancient *VIA LATINA*, which issued from the *Porta Latina*, now closed. Here have been discovered extensive substructions of a Roman villa, which, at the end of the 2nd cent., belonged to Marcus Servilius Silanus, and in the 4th cent. was the property of the illustrious Anician family. These remains include portions of mosaic, stuccoes, and frescoes, very fine slabs of marble, coins, and vases. The pavement of the *Via Latina* has also been exposed. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, whose careless manner of construction betrays the date of the later Empire.

Turning into the *Via Latina* through a field-gate to the l., and crossing the *Strada Militare* and the Rly. to Albano, we pass a square Tomb of very neat brickwork, and soon reach on the rt. the

***TOMBA DEI VALERII.** Above the tomb is a portico, with a handsome column of *cipollino*; thence a double flight of stairs descends into an oblong chamber 15 ft. long. Its vaulted roof is covered with well-preserved stucco reliefs, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, and genii. On the vault over the entrance door is represented a female



PLAN OF TOMBS ON THE VIA LATINA.

figure on the back of a winged fish, and on the opposite vault the Hours dancing. The stamped bricks date from about A.D. 160.

On the l. side of the road is the *TOMBA DEI PANCRATI, with a well-preserved pavement in white and black mosaic, representing marine monsters. From the triclinium a flight of steps descends to the two hypogaea below, the outer sepulchral chamber being surrounded by low arches with a Sarcophagus of the 3rd cent. The portraits of its owners have been left unfinished, the monument having probably been purchased from the undertaker's stock, the inscription and portrait being afterwards added. In the pavement is the mouth of a deep but dry well. The inner chamber, which is square, has a vaulted roof covered with beautiful *stucco-reliefs and paintings from the history of the Trojan war, with the Judgment of Paris, Achilles at Scyros, Ulysses and Diomedes with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, detached figures of Hercules Citharoedus, Jupiter and the Eagle, and lovely groups of centaurs hunting wild animals. There are landscape subjects in compartments, and many arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles the Four Seasons in stucco. In the centre of the floor stands a huge marble sarcophagus, 9 ft. long. It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire. It is most probable that this tomb belonged to the above-mentioned Servilius Silanus, who was consul A.D. 188 and was murdered by order of Commodus.

The adjacent *Basilica of St. Stephen (key at the Tombs) was founded in the middle of the 5th cent. Several columns of *cipollino*, and smaller ones of *pavonazzetto*, have been brought to light, with ancient Composite and Ionic capitals. Some of the latter have a cross sculptured on the volutes. The Basilica, as restored by Pope Leo III., consisted of a vestibule and portico towards the E., opening into the aisles and nave, which were separated by marble columns. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on its rt. or N. side a square Baptistry, with a sunk font in the centre, for baptism by immersion. In front of the tribune is the *Confessio*, 6 ft. below the pavement. It has a small ante-chamber, and a curious metric inscription, composed by Leo III., in praise of Demetria (370), who enlarged the Oratory already existing in the Villa Anicia. Having been placed over the relics of martyrs, this shrine was retained as sacred by Pope Leo.

About $\frac{1}{2}$ m. beyond the Basilica is the *Torre del Fiscale*, a lofty square brick tower, on a foundation of peperino blocks, placed at one of the angles which occurred about every half-mile, to strengthen the line of the aqueduct. Here the high arcade of the Aqua Claudia and Anio Novus is carried over that of the Marcia, Tepula, and Julia. The Anio Vetus conduit runs underground at the foot of the tower, and the Felice aqueduct is built against it.

In the *Vigna del Fiscale* are the unimportant Catacombs of the *Santi Quattro*.

From the 2nd milestone the new Appian Way ascends for $\frac{1}{2}$ m. beside the Rly. On the rt. is seen the tomb of Caecilia Metella, which

may be reached in 20 min. on foot by the **Strada Militare**. [This important road, which runs inside the line of outlying forts, strikes N.E. from the Via Appia just beyond the tomb of Caecilia Metella, and reaches the Via Tiburtina at (5 m.) *Portonaccio* (Rte. 49), crossing all the roads which lead S.E. from Rome, and affording the only means of communication between them. It is, however, sometimes closed to carriages.] A column of Hymettian marble, on the rt., marks the by-road leading to the mineral springs of **Acqua Santa**, once much frequented by the Romans. The water is good for drinking, and is efficacious in many diseases. Just beyond the 3rd mile is the *Osteria del Tavolato*. The magnificent line of arches on the l. shows the course of the united aqueducts of the **AQUA CLAUDIA** and **ANIO NOVUS**. The simple line of arches still in use was built by Sixtus V. for the **Acqua Felice**. At the 5th m., on the rt., are the ruins of the *Villa Quintiliorum* (Rte. 49). An elegant brick tomb of the age of the Antonines, on the l., near the *Casale delle Capannelle*, has been confounded with the Temple of Fortuna Muliebris. Before the 7th m. is the **Torre di Mezza Via**, close to which a ruined aqueduct crosses the road in the direction of the *Villa Quintiliorum*, which it supplied with water. Beyond the 9th m. the road to Marino branches off on the l., crossing the Terracina Rly. at the ($\frac{1}{2}$ m.) Stat. of *Frattocchie*. A mile further we cross the same Rly. near the sulphuretted hydrogen gas springs of **Solfatara**, marked by white efflorescence on the surface. Our road now ascends to the

11 m. **Osteria delle Frattocchie**, and joins the ancient Via Appia (Rte. 49), which it follows to **Albano** (Rte. 48).

ROUTE 51.

From Albano to Ariccia, Genzano, and Nemi, by Tram.

[For plan of this Route, see p. 405.]

The electric tram from Grotta Ferrata and Rome joins the *Via Appia* at Albano, where it passes in a straight line through the town. Outside the town the Via Appia is continued as the *Via Appia Nuova* across the modern Viaduct, while the ancient road descends on the rt. to cross the valley. At the angle where the two roads separate, opposite the Church of *S. M. della Stella*, is a massive **Etruscan Tomb**, erroneously called that of the **HORATHI AND CURIATHI**. The base is 16 yds. square, and 24 ft. high; at the corner were four cones, two of which are standing, and in the centre a round pedestal 9 yds. in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century.

The great ***Viaduct** which spans the beautiful ravine between Albano and Ariccia was built for Pius IX. in 1846 to 1854 by *Bertolini*, at a cost of 20,000*l.* It has three ranges of arches, 6 on the lower tier,

12 on the central, and 18 on the upper one, the height of each being 60 ft. and the width 49 ft. between the piers. The length, including the approaches, is 835 yds., and the greatest height above the valley 196 ft. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 300,000 cubic yds. The viaduct opens immediately on the Piazza of Ariccia, between the Church and the *Pal. Chigi*. The views over the wood, hills, and sea are very fine.

1 m. **ARICCIA** (Pop. 3500), on the summit of a hill, occupies the site of the citadel of **ARICIA** (980 ft.), which lay in an extinct crater to the S. It was the *Nemoralis Aricia* of Ovid, whose history and connection with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. It was one of the most powerful of the confederate towns of Latium at the arrival of Aeneas:—

At Trivia Hippolytum secretis alma recondit
Sedibus, et Nymphae Egeriae nemorique relegat;
Sonus ubi in sylvis Italus ignobilis aevum
Exigeret, versoque ubi nomine Virbius esset.
Aen. vii. 774.

It was the first day's resting-place out of Rome in Horace's journey to Brundisium:—

Egressum magnâ me excepit Aricia Româ
Hospitio modico. *I. Sat. v. 1.*

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumae. The ancient city was traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissarium of the lake of Nemi or the fountain of Diana. The most important ruin is the *cella* of an unknown temple built of accurately fitted blocks of stone without mortar, discovered in a field belonging to Prince Chigi below the modern town.

The inhabitants of Ariccia, in consequence of repeated spoliations by the Goths and Vandals, withdrew into the citadel, the nucleus of the modern town. Their mediaeval history from the domination of the Counts of Tusculum to that of the Malabranca, Conti, and Savelli, is a mere chronicle of baronial contests. The city was purchased by the princely family of Chigi for 358,000 scudi in 1651.

The large **Pal. Chigi**, built by *Bernini*, is surrounded by an extensive and beautiful ***Park**. The Church of the **Assumption**, raised by Alexander VII. in 1664, from the designs of the same architect, has some indifferent pictures. From Ariccia a very beautiful carriage-road leads through the woods above the Lake of Albano to (5 m.) *Rocca di Papa* (p. 501). About 10 min. walk from the village, descending into the valley to the S., is the magnificent causeway, 230 yds. long, 40 ft. high, and about 40 ft. wide, by which the Via Appia was carried across the northern extremity of the Vallariccia. It is built of quadrilateral blocks

of peperino, and is pierced by three arched apertures for the passage of water. Near its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream. The pedestrian may from this point follow the line of the ancient Via Appia to the foot of the hill on which stands Genzano.

The high road, on leaving Ariccia, winds round picturesquely wooded ravines, shaded by elms. It crosses a second viaduct of eight arches before reaching ($\frac{3}{4}$ m.) Gallaro, and a third over the ravine before reaching Genzano, thus avoiding the hills of the ancient Appian Way, infested until lately with beggars, as in the time of Juvenal:—

Dignus Aricinos qui mendicaret ad axes,
Blandaue devexae jactaret basia rhedae.—Sat. iv.

On passing out of Ariccia the picturesquely-situated *Casino Chigi* rises to the left. Beyond to the E. is the wooded eminence of *Monte Gentile*, where Vitellius had a sumptuous villa, in which he was residing when informed of the treachery of Lucilius Bassus, and the rebellion of the fleet of Ravenna. Remnants of walls are still visible there. Beyond the 2nd viaduct, to the rt., is the Church of *Gallaro*, built by the Jesuits in 1624 as a sanctuary for an ancient painting of the Virgin, on stone, found in the neighbourhood 3 years before.

Nearly 3 m. from Albano is the *Piazza della Catena*, from which radiates a fine triple avenue of elms, planted by duke Giuliano Cesarini in 1648. The avenue to the l. leads to the Cappuccini, the central one to the palace of the dukes Sforza-Cesarini, and that on the rt. to the town.

A path on the rt. ascends to the *Casino Jacobini*, on Monte Pardo, from which is gained a magnificent *VIEW of the Pontine Marshes, the Volscian Mountains, the Circaean Promontory, and the Ponza Islands cutting the distant sea-line.

GENZANO† (Pop. 7500) was formerly celebrated for its festival at Corpus Domini, called the *Infiorata di Genzano*. It is now chiefly known for the excellence of its wine. On the hill above the town is the *Pal. Sforza-Cesarini*, to which the *Via Livia* and *Via Sforza* lead up from the Corso. It is in a beautiful position, on the lip of the crater in the bottom of which is the lake of Nemi. The villa and gardens, sloping down towards the shores of the lake, afford charming shady walks and a series of exquisite views. (Apply to the porter.) The Cesarini's feudal possession of Genzano dates from 1563. Remnants of the old town and castle, dating from the 12th cent., may be seen under the modern palace, sloping down towards the lake. A footpath descends hence to the lake in $\frac{3}{4}$ hr.

Higher up is the convent of the *Cappuccini*, from the gardens of which the prospect is of still greater beauty.

The *Lago di Nemi* (LACUS NEMORENSIS of the ancients) is a beautiful little basin in a volcanic crater. It is of an oval form, 3 m. in circumference, and 1066 ft. above the sea (102 ft. higher than the Lake of Albano). The carriage-road to (2 m.) Nemi skirts the S. rim of the lake. A footpath leads round the N. rim, passing the *Cappuccini* and the *Fountain of Egeria*, one of the streams which Strabo mentions as

† See Directory, p. 433.

supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

Non tamen Egeriae luctus aliena levare
Damna valent; montisque jacens radicibus imis
Liquitur in lacrymas: donec pietate dolentis
Mota soror Phoebi gelidum de corpore fontem
Fecit, et aeternas artus tenuavit in undas.
Metam. xv.

Like the Lake of Albano, that of Nemi appears to have stood in former times at a higher level. It was drained in the same way by an *Emissarium* (1649 yds. long) opening into the Valle Ariccia. Its inner aperture is under the wall of the Villa Cesarini.

The village of Nemi† (Pop. 931), beautifully placed on a height above the E. shore of the lake, is now the property of Prince Orsini, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi, and to the Monks of the *Tre Fontane*. The old *Castle*, built by the Colonna, is well worth a visit. In the hall are some fragments of inscriptions to C. Salluvius Naso, legate during the Mithridatic war. On a square marble pedestal, three feet high, is preserved the inventory, in 23 lines, of precious objects consigned to two temples, apparently those of Isis and the Egyptian Diana. They probably stood in the same quadrangular enclosure as that occupied by the

Temple of Diana Nemorensis, excavated by Lord Savile, when British Ambassador in Rome, in March, 1885, at the *Giardino del Lago*, 1 m. below Nemi, to the N.W. This is an immense quadrangular terrace, comprising about 10 acres, enclosed on three sides by a wall with gigantic niches 30 ft. high and 15 wide, built of opus incertum.

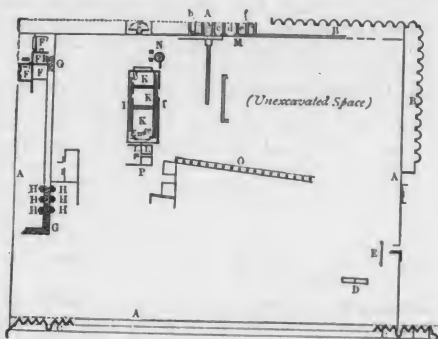
The excavations soon revealed the dwelling of the priests and attendants of the Sanctuary, and the base of the Temple itself, 80 ft. by 50, consisting of Greek masonry of the finest description, as well as portions of the Doric columns forming the peristyle with which it was surrounded. A circular altar or *Heron* was also uncovered, near the back door of the temple, as well as a number of shrines, or private chapels, built along the N. boundary of the outer wall. In one of these was a beautiful mosaic pavement with a dedication to Diana, where also was found the statue of a Roman lady (*Fundilia Rufa*) with name inscribed. In other shrines were found fragments of marble statuettes, a semi-colossal statue of the Emperor Tiberius, a double-headed *Hermes*, several headless *Hermes*, and many interesting inscriptions. Other trenches opened in the precincts of the temple brought to light a vast collection of votive offerings in terra-cotta, and fragments of friezes and groups in the same material; about 1000 coins, chiefly dating from earliest ages of the Republic; and many bronze statuettes of Diana or her nymphs, and the priestesses of her temple, thus completely identifying this site with that of the 'Artemisium' described by Strabo.

The principal rule of the sanctuary was, says Lanciani, 'That no one could be elected high priest unless he had slain with his own hands

† See Directory, p. 434.

the one who, by a similar deed, had obtained the dignity before him. This extraordinary rite was still flourishing at the time of Marcus Aurelius and Commodus, but the duels were generally confined to runaway slaves, one of whom would escape, for the time being, the fate to which, nevertheless, he was doomed.'—*New Tales of Old Rome*.

At the bottom of the N.W. corner of the lake two immense ships have been discovered—the pleasure galleys of Tiberius and Caligula. Many attempts have been made to raise them, but so far only fragments, or ornaments, have been brought up. Among them were some very fine mooring rings of bronze with heads of lions and wolves, of



EXCAVATIONS OF THE TEMPLE OF DIANA NEMORENSIS (OR ARTEMISIUM) IN 1885.

AAAA. Area or terrace of the Artemisium.

BB. Peribolus wall with niches, N.E.

CC. Buttress wall supporting terrace from lake side.

D. First trench opened S.E. angle.

E. Second trench opened, E. side.

F. Baths and dwellings, N.W. angle.

GG. Ancient paved road.

H. Bases of supports of covered way or stoa.

II. Mediæval enclosure with ruined chapel.

KKK. Stylobate and basement of temple.

L. Trench at entrance of temple.

M. Chapels or Shrines behind temple.

a. Shrine of M. Servilius Quartus with mosaic inscription.

b. Chapel used as sculptor's studio.

c. Chapel with terra-cotta figures.

d. Chapel with large terra-cotta friezes.

e. Chapel with fragments of inscriptions.

f. Vaulted chapel, empty.

g. Hemicycle with statue of Tiberius.

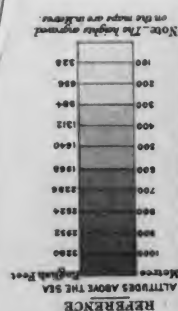
N. Circular altar or heroon.

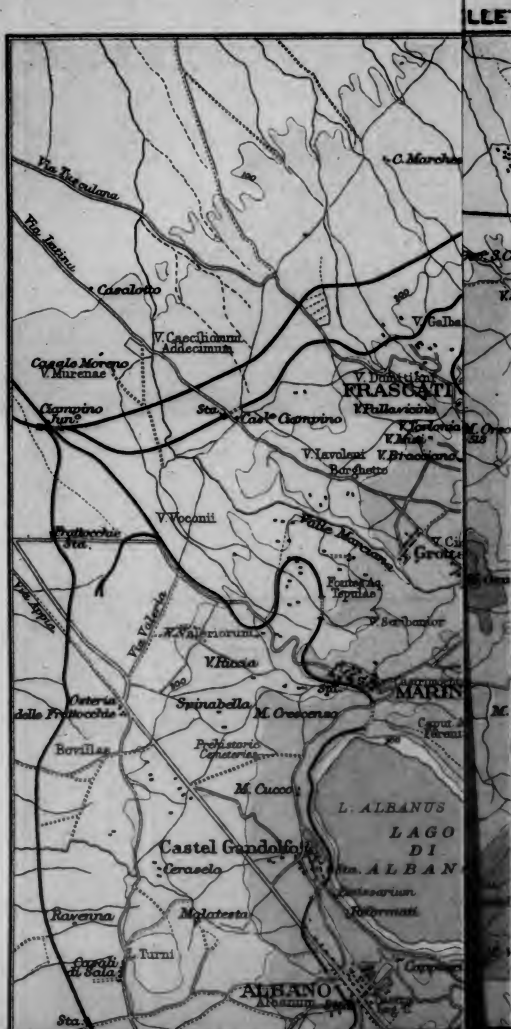
O. Wall with bases of seventeen columns.

P. Buildings of Opus Quadratum.

exquisite workmanship; and some pieces of porphyry and serpentine mosaic, with which the decks were paved. The larger galley has been measured by divers to be 213 ft. in length, the other 192 ft. They were of exceptional splendour.

[Beyond Genzano, the ancient Appian Way continues in a straight line S.E. to the (3 m.) *Castello San Gennaro* (the Roman SUB-LANUVIUM), preserving its polygonal pavement, as well as a fine Roman bridge.





The post-road diverges to the rt. about a mile from Genzano, running due S. for nearly a mile. Just beyond the point where it curves again towards the E. a short ascent leads to *Civita Lavinia* (Rte. 53), a conspicuous object on the rt., nearly 3 m. from Genzano.]

ROUTE 52.

From Rome by Tram to Albano, by Grotta Ferrata, Marino, Castel Gandolfo, and the Lago di Albano.—Ascent of Monte Cavo.

For the route by tram to Grotta Ferrata, see Rte. 47.

GROTTA FERRATA (Pop. 1890). Immediately on the rt. is the immense castellated ***Monastery of S. Basilio**, the only one of the Order in Italy. A sufficient number of priests and lay brothers still occupy it to officiate in the Church and to direct a school, the building having been declared a National Monument. The services here are performed in the Greek language and according to the Greek ritual, and the monastery was restored to its ancient discipline by Leo XIII. It was founded by St. Nilus about A.D. 1000, and was given in *commendam* by Pius II. to Card. Bessarion in 1462. Sixtus IV. appointed as cardinal-abbot his nephew Giuliano della Rovere, afterwards Julius II., who converted it into a fortress, strengthening it with towers and a ditch.

The **Church** was rebuilt and disfigured in 1754 by Card. Guadagni, abbot of the monastery. At that period the 16 fine fluted columns of Greek marble, in the nave, were built up into brick pilasters, to strengthen the support of the roof. In the summer of 1880 some portions of two of the pilasters in the l. aisle were removed, when the columns were again revealed. The openings are closed by small doors, which the sacristan will unlock. The façade, in semi-Gothic style, was constructed by order of Card. Mattel, in 1844, who also restored the vestibule. The belfry of the 12th cent. was much damaged by lightning in 1778.

The **VESTIBULE**, all that remains of the ancient Church, has an outer entrance, made up of an ancient marble frieze. The door of the Church belonged to the old building erected in the 11th cent. The Greek inscription on it, exhorting all who enter to put off pride and worldly thought, that they may find a lenient judge inside, is perhaps of an earlier period. It is reproduced in Greek and Latin on a slab to the rt. of the door. Above is a mosaic, representing Jesus Christ, the Virgin, St. John Bapt., and St. Bartholomew.

On the vault over the high altar are mosaics of the Apostles. Between them stood once the figure of our Saviour, which has been lost. The empty throne and *Agnus Dei* were added in 1857. At the bottom of the l. aisle is an eagle in mosaic, the armorial bearings of the counts of Tusculum, said to have belonged to the tomb of Benedict IX., who

was a member of that family. There is some good Cosmatesque pavement in the centre of the nave.

The CHAPEL OF SS. NILUS AND BARTHOLOMEW, both abbots of this monastery, is celebrated for its *Frescoes by *Domenichino* (1610). He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Carracci, when in his 29th year. These fine works represent the acts and miracles of St. Nilus (l.) and St. Bartholomew (rt.). On the l. of the altar, The demoniac boy cured by the prayers of St. Nilus in the convent of S. Adriano near Rossano, with oil taken by a monk from the lamp of the Virgin. In the lunette is St. Nilus dying, surrounded by monks. On the opposite wall, the Virgin and Child, surrounded by angels, giving a golden apple to the two saints. On the l. wall of the chapel the meeting of St. Nilus and Otho III., at Gaeta, one of the finest compositions and most powerful paintings of the series. The figure in green holding the Emperor's horse is *Domenichino* himself, the person leaning on the horse is *Guido Reni*, and the one behind him is *Guercino*; the courtier in a green dress behind to the rt. is *Giambattista Agucci*, one of *Domenichino*'s early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of *Frascati*, to whom *Domenichino* was attached, but whom he was unable to obtain from her parents. On the opposite wall, St. Bartholomew arranging for the foundation of the Church; a monk on the rt. sustains a falling column. Over the channel arch, The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and restored in 1819. Outside the railing on the rt., St. Bartholomew praying for the cessation of a storm which threatens the harvest. Opposite, St. Nilus praying before the crucifix. Between them is an ancient marble Font with genii fishing (emblematical of Baptism), excavated near Tusculum. Above it is a marble bust of *Domenichino* executed by *Signora Teresa Benincampi*, a pupil of *Canova*.

The altar-piece, representing the Virgin and Child, with SS. Nilus and Bartholomew, is of the *Caracci* school. On the rt. is St. Edward of England, Card. Odoardo Farnese having restored this chapel in 1610. On the l. is St. Eustace, patron of the Farnese family. Around the cornice are Greek Fathers.

The principal Greek MSS. of the conventual library were bought for the Vatican by Pius V. The Palace of the Abbot, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. These have been arranged, together with various works of art, in a small but important

***Museum.** Here is a valuable Collection of prints by *Bart. Pinelli* (early 19th cent.), illustrating the history of Rome and Greece. SS. Benedict and Nicholas, by *Crivelli*; a 14th cent. painting of SS. Bartholomew and Nilus; a ceiling painted in 1547 by *Francesco da Siena* (fishing scene, with arabesques). Among the sculptures are a Greek relief of a sitting youth; a cippus from the Aqua Julia, inscribed XXXVII; a beautiful Gothic shrine; a *Fenestrella*; and a curious Greek inscription, containing the names of the first 12 *Protopresb.*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the

Greek manner, from the creation of the world—St. Nilus died A.D. 1005. In the third room is part of the chimney-piece of Julius II., sculptured with arabesques.

Travellers should endeavour to attend the Fair held here on the 25th of March, and on the 8th of Sept., for the sake of the peasant costumes.

The road to Marino runs through the village of Grotta Ferrata, and turns rt. to the Ponte degli Squarciarelli. On the rt. at the entrance to the town of Marino is the Church of *La Trinità*, with a picture of the Trinity, by *Guido Reni*.

MARINO† (Pop. 7000) has been supposed to occupy the site of the ancient *CASTRIMOENIUM*, but probably the Roman town was more to the north. In the middle ages it was a stronghold of the Orsini, who first appear in the 13th cent. in connection with their castle of Marino. In 1347 it was attacked by Rienzo and gallantly defended by *Giordano Orsini*, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonna, who still retain it. It was the residence of Martin V. in 1424. During the contests of the Colonna with Eugenius IV. it was besieged and captured by *Giuliano Ricci*, Abp. of Pisa, commander of the papal troops. The Colonna, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty.

The climate of Marino (1830 ft.) is healthy, and during the summer it is frequented by families from Rome. The local wine is good.

The celebrated and beautiful poetess, *Vittoria Colonna*, was born at Marino in 1490, where her parents, *Prospero Colonna* and *Agnesa da Montefeltro*, were then residing. She was conducted thence to Naples by her father and an escort of Roman gentlemen, at the age of 19, to be married to the Marquis of Pescara, and died in Rome, admired and beloved by her contemporaries, in 1547.

The Cathedral, dedicated to St. Barnabas, has a large painting of the patron Saint behind the high altar, with an angel by *Guercino*. In the l. transept is a good picture of St. Bartholomew by *Guercino*, but injured by restorations. In the Sacristy is a shield taken from the Turks at the battle of Lepanto. In a small Piazza close by is a Fountain, by *Pompeo Castiglioni*, a native sculptor (1642). The four Moors, with their hands bound at the base of a column, and the eight syrens, commemorate the victory at Lepanto won by *Marcello Colonna*. Round the corner to the l. is the Palace, built upon the foundations of the ancient castle. Inside a railing is a column of cipollino marble, the emblem of the Colonna family, repeated everywhere through the town, and bearing the motto, *MORS SUA STAT*. On the upper staircase are frescoes by *Federigo* and *Taddeo Zuccheri*, and on the first and second floor a collection of pictures, including portraits of the Popes, and of illustrious members of the Colonna family.

In the ravine below the Palace is the Rly. Stat., to which a road descends. The street facing the Column leads down to a Public Garden, on the W. side of which is the Augustinian Church of the *Madonna delle Grazie*, with a painting of St. Roch, attributed to *Domenichino*.

† See Directory, p. 434.

The train-road to Albano crosses a rivulet which occupies the ancient bed of the *Aqua Ferentina*, upon whose banks the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy. Among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenae; and that which preceded the battle of Lake Regillus. The visitor may trace the stream to the 'caput aquae,' in which, according to Livy, Turnus Herdonius, chieftain of Aricia, was drowned by having a hurdle covered with heavy stones placed over him. The spring rises in a clear volume at the base of a mass of tufa, $\frac{1}{2}$ m. E. of the road.

From the bottom of the valley, here extremely picturesque and deeply excavated between precipices of peperino, an ascent of $\frac{1}{2}$ m. through the pleasant woods of the *Parco di Colonna* brings us to a little roadside oratory on the rt., where a view suddenly opens upon the beautiful

***Lake of Albano.** This celebrated sheet of water ($2\frac{1}{2}$ m. by $1\frac{1}{2}$ m., and about 6 m. round) is of purely volcanic origin, bearing the unmistakable form of an extinct crater, whose sides of tufa have become overgrown with brushwood. Here is the lowest point (246 ft.) of the lip-crater in which the lake lies, and over which the waters flowed into the Vallis Ferentina, before the cutting of the Emissarium. [From hence a path on the l. strikes off to ($1\frac{1}{2}$ hr.) *Monte Cavo*, along the ridge of (15 min.) *Costa Castello*, the probable site of ALBA LONGA. For many years antiquaries had fixed the site of this celebrated city at Palazzuolo, on the E. side of the lake, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. It is now thought that it was situated on the ridge stretching along the N. side, and bounded by precipices towards the water. This position would explain why the city was designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. Palazzuolo was one of the citadels which defended the town at its S.E. extremity. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

Signa tibi dicam: tu condita mente teneto,
Cum tibi sollicito secreti ad flumina undam,
Litorea ingens inventa sub illicibus aë,
Triginta caputum foetus enixa jacobit,
Alba, solo recubans, albi circum ubera nati,
Is locus urbis erit, requies ea certa laborum.
Aen. III. 388.

There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome. It was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii, when its inhabitants removed to Rome, and settled on the Caelian Hill. In later times the Julian and other illustrious families traced their descent from these Alban Colonists.]

Following the ridge of Monte Cucco, after $1\frac{1}{2}$ m. a road on the l. descends to the Rly. Stat., from which a pathway, partly ancient and

paved with blocks of lava, leads down in 10 min. to the *Emissarium*. 5 min. further the high road divides. Straight on the *Galleria di Sotto*, shaded with fine trees, leads down to ($1\frac{1}{2}$ m.) *Albano*. We ascend l. to

CASTEL GANDOLFO† (Pop. 2100), formerly the summer retreat of the Popes, and still assigned to the Holy See for that purpose by a law of 1871. In the 12th cent. it was the property of the Gandolfi family of Genoa, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savelli, who held it as their stronghold for nearly 400 years, defying alternately the Popes, the barons, and the neighbouring towns. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the Pope. On this occasion the castle was confiscated; but the Savelli again obtained possession of it in 1447, and continued to hold it until 1596, about which time Sixtus V. converted it into a duchy for Bernardino Savelli. The fortunes of his house were, however, too much reduced to support the dignity, and he sold the property to the Government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the

Papal Palace, from the designs of *Carlo Maderno* and others. In 1660 the plans were enlarged and improved by Alexander VII., and the building was altered to its present form by Clement XIII. in the last century. It is a plain, uninteresting edifice, commanding, however, a fine view over the lake. It is now occupied by nuns, established here by Pius IX. in 1870. The Church, dedicated to St. Thomas of Villanova, was built in 1661 by *Bernini*, in the form of a Greek cross.

The *Villa Torlonia* is decorated with reliefs and statues by Thorvaldsen, and stuccoes by *Raimondi*. In the Chapel are the tombs of the late Prince and Princess Alexander Torlonia. Within the grounds of the *Villa Barberini*, outside the town to the S., are extensive remains of Domitian's Villa.

The situation of the Castel Gandolfo is extremely picturesque: it occupies an eminence (1450 ft.) above the N.W. margin of the lake, which lies 450 ft. below, and enjoys a pure and bracing climate. Several Roman families have erected villas in the vicinity. Here *Goethe* passed the summer of 1787.

Visitors to the **Emissarium* must enquire for the Custode (1-2 fr.) before leaving Castel Gandolfo. It is a remarkable outlet formed by the Romans, while engaged in their contest with the Veientes (B.C. 394), for the purpose of lowering the waters of the lake, which by their accumulation threatened to inundate the subjacent country. The Delphic oracle had declared that Veii would not be overcome until the Lake of Albano had been partially drained. This passage is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from $5\frac{1}{2}$ to 9 or 10 ft., and is never less than 3½ in width. The upper end is of course on a level with the surface of the lake (965 ft.), the lower 954 ft. It runs under the hill $\frac{1}{2}$ m. S. of Castel Gandolfo, and

† See Directory, p. 433.

opens at *La Mola*, 1 m. from Albano, from which its waters run to the Tiber by *Torre di Valle*. Certain vertical openings or shafts (*Putei* and *Spiracula*), intended to give air to the tunnel below during its excavation, are visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 ft. deep in the Emissarium, and does not run rapidly, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of peperino, formed of seven large wedge-shaped blocks which support each other—a style employed in the Tabularium of the Capitol, and even in Imperial times in the substructions at the E. end of the Colosseum. It is now sustained by a modern round arch. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, probably belonging to a Nymphaeum, which existed when Domitian took so much delight in this locality. A quadrilateral court, walled in with large stones in parallel courses, succeeds to the flat arch; the water then enters a narrower passage, and passes into the interior of the mountain. At the further end is a large reservoir, where the water was distributed in different directions for irrigation. The principle of the arch was evidently known to those who made this tunnel, and it is probable that it was bored under the direction of Greek engineers, sent in consequence of the Delphic oracular response which ordered the work to be undertaken.—B. A large grotto, near the water's edge, at a little distance to the N. of the Emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the Emp. Domitian, whose Palace was situated on the hill above.

The beautiful **Galleria di Sopra* skirts the upper margin of the lake as far as the Convent of the *Cappuccini*, where the road turns to the rt., and descends to *Albano* (Rte. 48). Another road bears l., joining after 1½ m. the carriage-road from Ariccia to Rocca di Papa. A path on a lower level, affording exquisite glimpses of the Lake, leads in ¾ hr. to

Palazzuolo, which occupies the site of the Citadel of *Alba Longa*. The name may be derived from the Palace, situated at the S. extremity of that city, in which Dion Cassius says that the Consuls assumed their state robes before ascending to the solemn festivities in the temple of the Latian Jupiter on the summit of the mount. Before reaching the Convent some caverns are seen to the rt., probably quarries originally, but under the Empire changed into delicious *nymphaea* and reservoirs. Card. Isidore of Thessalonica, a learned Basilian monk of the 15th cent., used to reside here and dine frequently in one of these cool grottoes.

The Church of **S. Maria** was granted by Innocent III. in the 13th cent. to some Augustin friars. In the choir is a slab to the memory of Agnesina, daughter of Federigo da Montefeltro, duke of Urbino (1472–1522). She was the wife of Fabrizio Colonna, and mother of Ascanio, Constable of Naples, and of the accomplished Vittoria Colonna.

In the garden of the Convent, once Cistercian, afterwards Carthusian, and now Franciscan, is a consular tomb, excavated in the rock. It was first discovered in 1463 by Pius II., who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when a considerable treasure is said to have been found in the interior. The style closely resembles that of the Etruscan sepulchres, while on it

are sculptured the consular fasces and chair, and the emblems of the pontifical office. It may be the tomb of Cneius Cornelius Scipio Hispallus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who was seized with paralysis while returning from the customary celebrations in the temple on the Alban mount (B.C. 176). Built up into the wall of a water-tank are a part of a cornice and a broken column, which belonged to the Temple of Jupiter Lotiaris on Monte Cavo.

The *Casino* above the convent, now deserted, was built in the 17th cent. by Card. Girolamo Colonna for a summer residence.

On the southern margin of the hill above the grottoes, are the ruins of the mediaeval castle of *Malafitto*, belonging first to the Conti, and sold in 1550 to the Savelli.

The path continues along the upper margin of the lake, and in 10 min. divides. Straight on runs the *Via Triumphalis* (see below), leading in 1½ hr. to the *Ponte degli Squarciarelli*. (After ¾ hr. avoid turning to the l.) Ascending to the rt. we pass in 20 min. the Trinitarian Chapel of the *Madonna del Tufo*, erected in 1592 to commemorate the miraculous escape of a traveller from a falling rock, and reach thence in ¾ hr. *Rocca di Papa*. [At a Cross, 5 min. beyond the Convent, a path ascends to the rt., avoiding Rocca di Papa, and reaching the main track for Monte Cavo in ½ hr.]

Rocca di Papa† (2045 ft.), a miserable little town (Pop. 3000) in a grand situation, is said to occupy the site of the Latin city of *FABIA*, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the *ARX ALBANA* of Livy, at which the Gauls were repulsed in their attack on Rome. The modern name may be a corruption of the ancient *Fabia*, or may indicate that the place was one of the strongholds of the Popes as early as the 12th cent. It is first mentioned in 1181. In the 13th cent. it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonna, who still possess it. During the next two centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsini; and in 1557, during the contests between the Caraffeschi and the Duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. The streets are steep, dark, and tortuous, excepting in the Borgo Vittorio, a wide and gradual ascent, below the town. At the beginning of this ascent, on a house to the rt., is a slab, bearing the inscription:

IN QUESTA CASA
ABITÒ
MASSIMO D'AZEGLIO.

In his memoirs (*Miei Ricordi*) D'Azeglio mentions with delight his summer residence and artistic studies at Rocca di Papa, in 1821. Higher up is the Cathedral, rebuilt in 1814. The 2nd chapel to the rt. has a painting attr. to *Pierino del Vaga*. On the l. is a marble tabernacle, of 1507, with gilt reliefs, now used for holy oil. On the extreme point of the rock some ruins of the ancient citadel may still be seen.

† See Directory, p. 434.

In consequence of the pure air and fine scenery of Rocca di Papa, the neighbourhood is becoming popular with the Romans as a summer residence, and many villas are springing up in the direction of the Madonna del Tufo.

Immediately behind the town commences the circular crater-like depression or plain of the **Campo di Annibale**, so called from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. This plain is used as a summer camp for the troops in garrison at Rome, and is reached by a carriage-road without entering Rocca di Papa. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin.

Ascending for 20 min. the path above the town, we join the well-preserved **VIA TRIUMPHALIS**, paved in basaltic lava, by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Among those who enjoyed this honour were Julius Caesar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minucius Rufus, the conqueror of Liguria. Pope Alexander VII. alone in modern times could boast of having driven up in a carriage. Pius IX., always fond of equitation, rode up on horseback. The kerb-stones are entire in many parts, and about 9 ft. apart. Some of the large polygonal blocks bear the letters N.V., supposed to signify 'Numinis Via.' In 15 min. we reach the summit of

Monte Cavo† (3150 ft.), the highest point of the Alban group of hills which bound the Campagna on the E. and S.

On its crest stood the **Temple of Jupiter Latialis**, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the *Feriae Latinae*, the solemn assemblies of the 30 cities which formed the Latin confederation. In the beginning of the eighteenth century the ruins then existing were sufficient to show that the temple faced the S.; that it was 80 yds. long and 40 yds. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and reliefs were also found upon the spot, which proved the magnificence of the edifice under the Emperors. In 1783 all these remains were destroyed by Card. York in rebuilding the Church of the Passionist convent, now suppressed. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is surprising that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The only fragment now visible is a portion of the massive wall, on the S. and E. side of the garden of the convent, composed of large rectangular blocks, which formed a part of the ancient substructions of the temple. In 1876, the learned astronomer, Father Secchi, established here a meteorological observatory.

The *View from this elevation is superb. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano,

† See Directory, p. 434.

Ariccia, Albano, and Castel Gandolfo. Beyond are the wide-spread plains of Latium. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, and the town of Civita Lavinia. On the S.E. we trace the coast-line from the promontory of Porto d'Anzio to near Civita Vecchia, passing the sites of Ardea, Lavinium (Torre di Pratica), Laurentum (Tor Paterno), Ostia, and Cervetri. On the N. and E. rise Monte Cimino, the insulated mass of Soracte, Monte Vaccone (*Vacuna*), Monte Tancia and the Sabine range, Monte Gennaro, with the group of the Montes Corniculani at its base, and the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum and the heights of Tivoli. Behind Monte Pila, which rises to the rt. above the Campo di Annibale, is the 'gelidus Algidus' of Horace, on which Lord Beverley discovered the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

Quaque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures.

Beyond this, at the opening of the valley of the Sacco, is the town of Valmontone. The winding Tiber, with the shining sea beyond it, the flat, sharply-defined coast-line as far as Terracina, and the lake of Bracciano, are prominent objects in the panorama. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

Quaque iter est Latius ad summam fascibus Albam,
Excelsa de rupe procul jam conspicit Urbem.
Lucan, v.

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle described in the *Aeneid*:—

At Juno e summo, qui nunc Albanus habetur,
(Tum neque nomen erat, nec honos, aut gloria, monti,)
Prospiciens tumulo, campum adspectabat, et ambas
Laurentum Troïumque acies, urbenque Latini.
Aen. xii. 134.

Byron says:—

And afar
The Tiber winds, and the broad ocean lavas
The Latian coast, where sprung the epic war
'Arms and the man,' whose reascending star
Rose o'er an empire,—but beneath my right
Tully reposed from Rome; and where yon bar
Of girdling mountains intercept the sight,
The Sabine farm was till'd, the weary bard's delight.
Childe Harold, iv. 174.

15 min. suffice for the descent to Rocca di Papa, whence a carriage-road descends on the rt. to (5 m.) **Frascati** (Rte. 47). The footpath to Frascati continues l. for awhile, and then leads down through a wood, falling into the high road beyond a short tunnel.

ROUTE 53.

From the Central Station to Segni, Cori, and Sermoneta,
by Civita Lavinia and Velletri.

[For plan of this Route, see p. 495, and Index-Map, p. 431.]

Miles.	Stations.	Miles.	Stations.
	Rome	8	Artena
9	Ciampino	15	Segni
11	Frattocchie	33	Giulianello
18	Cecchina	36	Cori
21	Civita Lavinia	38	Cisterna
27	Velletri	44	Ninfa
5	Ontanese	46	Sermoneta

The Rly. follows Rte. 48 as far as

18 m. **Cecchina** Junct., whence a branch line runs N. to **Albano** (Rte. 48) and S. to **Nettuno** (Rte. 54). Turning S.E. the Rly. passes on the rt. the hill of **Monte Giove**, now covered with vineyards, but interesting as the supposed site of **CORIOLI**, so famous in the history of **Coriolanus** :—

'Cut me to pieces, Volscies, men and lads,
Stain all your edges on me. Boy! false hound!
If you have writ your annals true, 'tis there
That, like an eagle in a dove-cote, I
Flutter'd your Volscies in Corioli:
Alone I did it.'

There are no ruins of the ancient city, which even in Pliny's day had disappeared from view (*periere sine vestigio*). Only a farmhouse and tower mark the spot.

21 m. **CIVITA LAVINIA** (Pop. 1350), a very picturesque town on a hill (675 ft.), $\frac{3}{4}$ hr. to the l. of the Stat. The road leading up to the town is still partly paved with huge polygonal blocks of lava.

Civita Lavinia occupies the site of **LANUVIUM**, supposed to have been one of the confederate cities of **Latium** founded by **Diomedes**. It is celebrated by **Livy** for its worship of **Juno Sospita**, or **Lanuvina**. It was the birthplace of **Milo**, of **Roscius** the comedian, and of the two **Antonines** and **Commodus**. From the ruins of the magnificent villas belonging to the latter Emperors have been from time to time extracted valuable works of art, now in the **Capitoline Museum**. In the year 1865, near the N. angle of the town walls, were discovered extensive remains of the ancient theatre, with massive **peperino** pilasters and arches, together with mosaic pavements, constructions of different styles and periods, and fragments of bronze and marble statues and reliefs. Here also was found a colossal statue of the **Emp. Claudius**, with the attributes of **Jupiter**, now in the **rotunda** of the **Vatican Museum**.

From the **Piazza** there is a splendid *VIEW over the slopes of **Velletri**, the **Volscian** and **Lepine** mountains, with **Cori**, **Sermoneta**, and other towns, extending to **Terracina**, and embracing the vast plain of the **Pontine marshes** bounded by the sea, over which rise gracefully

the **Circean** promontory and the group of **Pontian Islands**. Lower down is the **Casa Comunale**, or town hall, where some interesting objects of antiquity may be seen. Among these is a votive cippus of tufa bearing the following inscription :—

TEMPESTATIVS—M. LABERIVS .
C. F.—DAT

The simplicity of this dedication to the 'tempests' takes us back to the Republican period, and renders it probable that the **M. Laberius** recorded was the same mentioned by **Cicero** (*ad Fam.* xiii. c. 8).

Opposite **S. M. Maggiore** (in the main street) is a pedestal, with an interesting inscription to **Titus Aurelius Aphrodisius**, a *libertus* of **Antoninus Pius**, and a sarcophagus of the 3rd cent., serving as a fountain.

On the N. wall of the Church is the fractured pedestal of an honorary statue erected by the Senate and people of **Lanuvium** to **Marcus Aurelius Agilius Septentrio**, a freedman of the Emperor **Commodus**, who is eulogized as the first pantomimist of his time, besides being a priest of the **Synod of Apollo**. The street soon terminates at the W. gate, to the l. of which are remains of the ancient walls of volcanic stone, resembling in construction those of **Ardea**. On these are based the **Mediaeval walls** and the S. tower of the 15th cent., rebuilt by the **Colonna**, whose arms are still sculptured on some of the stones. Four circular towers defended the corners of the walls, of which that at the E. angle is the largest, and was called the **Rocca**, when the Duke of **Calabria** occupied **Civita Lavinia**, in 1482. Near the base of the S. tower is an iron ring, supposed to be that to which **Aeneas** moored his ship when he disembarked, a singular geological as well as historical anachronism.

From hence an ancient road descends towards **Nettuno**. In 5 min. we reach the polygonal pavement over which **Cicero** travelled to and fro between **Astura** and **Tusculum**. On these journeys **Lanuvium** offered him a convenient halting-place, as he says in his letters to **Atticus** (*lib.* xiii.). At **S. M. delle Grazie**, a little further down, is the site of one of the ancient city gates. From this point another ancient road to the l. may be taken in reascending to the town, following the outer circle of the **Ancient Walls**. They consist of **peperino** blocks, frequently 8 ft. by 4 ft., which continue until near the so-called Tower of **Aeneas**, where we enter the city.

Behind the fountain in the **Piazza**, on the l. of the high road to **Genzano**, a lane leads up to the **Casino**, formerly of the **Bonelli**, now of the **Dionigi** family, which is entirely founded on ancient substructions. In the court are fragments of sculpture and inscriptions. Over the entrance a marble slab records that in 1723 **Carlo Bonelli** received a visit there from **James III.** and **Maria Clementina**, his wife. In the adjacent olive-plantation, excavations made in 1826 revealed a quantity of spears, swords, weapons, and utensils. On the opposite side of the road are substructions, in three successive tiers, supporting the platform, on which was built the **Temple of Juno Lanuvina**, which, like most other ancient temples, had its front towards the S.W. The masonry is partly of *opus incertum* and partly of reticulated work.

Further up the lane we reach a vine-clad eminence called **S. Lorenzo**,

from a monastery which stood on the spot, in the 13th cent. It occupied the site of far more ancient buildings; for excavations undertaken there early in 1884 by Lord Savile, when British Ambassador in Rome, revealed the existence of a series of chambers, with mosaic pavements, supported by pilasters and half columns, with surrounding porticos chiefly of reticulated masonry. This building is supposed to have been connected with the Nymphaeum of a Roman villa of the Imperial age, as waterpipes, reservoirs, and drains were found in abundance at the same time, and some pieces of sculpture, including five horses' heads. Close by were discovered some remains of another building of great antiquity. They consist of a parallelogram, 15 yds. by 7, formed of colossal *opus quadratum*, of which twelve courses are still erect, overlooking an ancient polygonally-paved road, which probably once led up to the temple of Juno Sospita or to the arx of Lanuvium.

The whole territory of Civita Lavina is intersected with ancient roads, frequently retaining their Roman pavement, and the ruins of ancient villas recur on every eminence. One of these, called the *Colle delle Crocette*, lies on the rt. of the Rly., about $1\frac{1}{2}$ m. E. of the Station. The house is built upon the quadrilateral masses of the ancient villa walls, and the distribution of the Roman or pre-Roman residence may still be clearly traced. Fragments of pottery and scarabaei found on the land indicate a period of Etrusco-Latin civilization preceding the subsequent period of Roman luxury displayed in these villas; but the remnants of huge amphorae, also found on the spot, as well as the massive base of an ancient wine-press, show that formerly, as now, this was a wine-producing district.

[Carriage-road N. to ($2\frac{1}{2}$ m.) *Genzano* (Rte. 51).]

The Rly. crosses a deep ravine by a handsome iron viaduct to reach

27 m. **VELLETRI** † (Pop. 18,000), the see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. The city is picturesquely situated on an eminence upon the lower slopes of Monte Artemisio, and occupies the site of the Volscian city of VELITRAE, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a fosse and *vallum* by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in a.c. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct *caste* called the Trasteverini. The family of Augustus came originally from Velitrae. In the 6th cent. Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Apian Way. In 1744 the hills on the N. of the town were the scene of a battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz; and in 1849 Garibaldi defeated the Neapolitan troops near the cemetery, where a column of Victory was erected in 1883.

A short ascent from the Stat. leads to the city gate, whence a broad road turns rt. and ascends to the upper part of the town, commanding beautiful views. [Straight on, in the lower town, is the

† See Directory, p. 435.

Cathedral of St. Clement, rebuilt in 1660. At the end of the l. aisle is a fresco of the Virgin and Child, with SS. Sebastian, Mary Magd., Anthony the hermit, and Roch. To the rt. of the high altar is a Cosmatesque table. The columns of the subterranean chapel belong to ancient buildings. In the sacristy is a *lavamano*, or basin for ablution, presented by Card. della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsino, better known as Card. *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some writers to have been the author of the beautiful hymn *Dies irae, Dies illa.*

Ascending by the carriage-road, we pass on the rt. the **Palazzo Lancellotti**, now *Ginetti*, built by *Martino Longhi*. It has a fine staircase and *loggie*, from which the *VIEW over the subjacent plain and the Volscian Mountains, embracing Cori, Rocca Massima, Cisterna, Serroneta, Terracina, and Montefortino, is very beautiful.

The lofty bell-tower of **S. M. in Trivio** (A.D. 1353), higher up on the l., is supposed to have been an offering for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. This tower is in the same style as many of the Roman *campanili*, but is built of basaltic lava in small courses instead of brick.

On the highest point of the city, where once stood the citadel, is the **Palazzo Pubblico**, which contains a few antiquities. Here is preserved the *Lapide di Lolcirio*, an inscription referring to an ancient amphitheatre in the time of Valens and Valentinian. The celebrated Volscian reliefs now in the Naples Museum were found at Velletri in 1784.

Velletri stands on a volcanic hill, several eruptions of lava being seen in the numerous quarries which supply building and paving stone for the town. The neighbourhood is celebrated for its wines.

[Rly. N.E. to *Segni*, passing on the rt. *Monte Fortino* (2080 ft.), the highest village in the neighbourhood. It occupies the site of the ancient ARTENA, which gives its name to the hamlet $1\frac{1}{2}$ m. S. at the foot of the hill. Equidistant to the N. is *Valmontone*, a Stat. on the Naples Rly. After falling in with the main line we pass on the l. the ruined Castle of *Piombinara*, with a lofty square tower.

15 m. **SEGNI** † Stat., 5 m. N. of the town (Pop. 6000). Segni (2300 ft.), the ancient SIGNIA, is a place of very remote antiquity, having been colonized by Tarquinius Priscus, as a check on the *Volsci* and *Hernici*. The modern town, although the seat of a bishop, is a poor place; it stands out as a great spur from the Volscian Mountains, and presents a very striking appearance on the declivity of a hill. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through the greater part of their circuit. During the ascent of $1\frac{1}{2}$ hr. from the Stat., the *Porta Saracinesca* and *S. Pietro* are well seen on the l. high above the valley. On the rt., just below the town, a road (becoming afterwards a mule path) turns rt. to Cori. The only entrance to Segni is through a S. gate, flanked by extensive remains of ancient walls.

† See Directory, p. 434.

Ascending the street, we reach in 20 min. the

Church of St. Peter, occupying the site of an ancient temple, the cella of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on polygonal blocks of limestone. Behind it is a well-preserved circular reservoir for water, of the Roman period. A path leads hence to the Cross on the summit of the hill (splendid *view).

At the N. angle of the walls is the **Porta in Lucina**, of massive construction, but choked up with earth and rubbish.

Following a rough path within the wall to the l., we reach the ***Porta Saracinesca**, a very remarkable specimen of the polygonal style, generally known as Cyclopean. The two sides consist of huge blocks converging upwardly, over which the flat roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the **ancient walls** may be traced all round the brow of the hill, for the most part preserved to a considerable height. A second or advanced line of wall runs lower down, in front of the principal circuit, which measures about $1\frac{1}{2}$ m. Specimens of *Opus Signinum*, so called from being first used at this place, may be seen among the old remains.

There is a bridle-path of 6 hrs. across the mountains S.W. to Cori. It commands magnificent views, winding round the N. shoulder of the Volscian Mountains at a high level, and passing near the picturesque little town of *Rocca Massima* (2435 ft.). The descent from the brow of the ridge to Cori is long and steep, but the view over the Pontine Marshes, from Velletri to the Circean Promontory, the Alban Hills, and ancient Latium, is very fine.]

On quitting Velletri, the Terracina Rly. runs parallel to the Segni branch for $1\frac{1}{2}$ m., and then turns E. to

33 m. **Giulianello**. The village (815 ft.) stands on the l. $1\frac{1}{2}$ m. W. of it is the little *Lago di Giulianello*, an extinct crater. Further on to the l. rises the peak of *Rocca Massima*, on the summit of which is perched one of the most inaccessible villages in Italy.

33 m. **CORI**† (Pop. 7000) is situated on a hill, nearly 3 m. to the l. of the Stat. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Tebbia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts, on the higher of which stood the ancient Acropolis. Virgil and Diodorus mention Cora as a colony from Alba Longa; while Pliny states that it was founded by Dardanus, which would make it one of the oldest Greek settlements in Italy. It was one of the 30 cities which formed the Latin League in B.C. 493. A great portion of the walls of the modern town was erected in the early part of the 15th cent. by Ladislaus King of Naples.

The ***walls** exhibit constructions of four different periods. 1st, the irregular rough masses of stone put together in the ordinary polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks. 2nd, polygonal masses of Pelasgic workmanship. 3rd, similar polygonal walls, the stones of

which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction. 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the church of *S. Oliva*, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period.

Turning to the rt., above the bridge, we reach in $\frac{1}{2}$ hr. a small Piazza, with an Inn. Hence the *Via Pelasga* ascends on the l., passing on the l. the **Collegiata**, or principal Church, which has a few ancient columns. Imposing remains of ancient walls are visible here and there as we proceed. 10 min. higher up is the

Church of S. Oliva, which stands upon ancient foundations, supposed to be those of a temple to Aesculapius and Hygeia. Its barrel-vault and apse are covered with 16th cent. frescoes of Scripture history. To the rt. of the nave is a species of broad aisle, with eight whitewashed columns, one of which is square and fluted; other ancient columns have been used up in the rebuilding of the cloister.

We follow the road which ascends to the rt. of the Church, passing on the l. some remarkably well-preserved walls, and afterwards turn l. through a narrow dirty street to the ($\frac{1}{2}$ hr.)

Church of S. Pietro. On the rt. is an ancient square marble altar, turned into a font, with rams' heads and mutilated gorgons. To the l. of the building is the tetrastyle portico of the so-called

***Temple of Hercules**, with eight travertine columns retaining traces of stucco. The doorway is narrower at the top than at the bottom, and over it an inscription records its construction by the Duumviri of the town. The columns, which are very graceful and carefully worked, are of the Tuscan order, with bases. This Temple was copied by Raphael, when entrusted by Leo X. with the design of restoring Rome on classic lines.

Descending, and turning to the l. we pass 5 min. below S. Oliva into the *Via delle Colonne*, where are some fragments of Tuscan columns, and reach a small Piazza in which are two *Corinthian columns belonging to the portico of the **Temple of Castor and Pollux**, very beautiful in style and execution. The Piazza overlooks the

Pizzotonico, marking the position of an ancient Piscina; the walls, best seen from below, are formed of huge blocks of limestone.

The street which passes the door of the Inn leads in 10 min. to the *Porta Ninfesina*, on the road to Norba, where another mass of the polygonal walls is well preserved. Just beyond it is the

***Ponte della Catena**, a single arch, spanning the ravine, 75 ft. below the parapet. It is built of tufa, and is one of the most remarkable monuments of its kind.

A very rough path leads on a high level from Cori to Norma in 3 hrs. The Rly. now runs S.E. by *Cisterna* to

44 m. **Ninfa**, a poor village built upon the ruins of a mediæval town, with a dismantled castle and monastery, recently restored by the Caetani family. Here are some picturesque brick towers, and a

ruined church with frescoes. The small lake is mentioned by Pliny for its floating islands (good fishing). The little river *Nymphaeus*, which had its origin in the lake, gave the name to the modern town.

On the hill above stands **Norma** (Pop. 2282), near the site of the ancient **NORBA**, also one of the 80 cities of the Latin League. In B.C. 492 it became a Roman colony, founded to check the inroads of the Volscians. During the civil wars it was betrayed to Lepidus, the general of Sylla; but the garrison put the inhabitants to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, $\frac{1}{2}$ m. N. of the modern village. The walls are $1\frac{1}{2}$ m. in circuit, and the blocks from 8 to 10 ft. in length. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall.

Norma also may be reached from the Stat. of

46 m. **Sermoneta**, which gives a ducal title to Prince Caetani. On the l. rises its picturesque Castle. The train goes on to (31 m.) **Terracina** (see Directory, p. 434; and *Handbook, Southern Italy*).

ROUTE 54.

From the Central Station to Porto d' Anzio and Nettuno, by Cecchina.—Rail.

Miles.	Stations.	Miles.	Stations.
	Rome	26	Carroceto
9	Ciampino	36	Anzio
18	Cecchina	38	Nettuno

The Rly. follows Route 48 as far as 18 m. **Cecchina** Junct., where it turns S. from the main line, descending gently in curves to

26 m. **Carroceto**, a farmhouse of the Borghese, where Innocent XII. was received on April 22, 1698, by Prince Marcantonio of that family. The *Selva di Nettuno*, a forest of oaks and underwood extending nearly to the sea, has been much thinned since 1890. Charming view to the rt. on the descent to Porto d' Anzio. Before reaching the town we pass the Semaphore and the Lighthouse on the rt., both built on the ruins of *Nero's Palace*, and the Villa Menacchi (now *Aldobrandini di Sarsina*) on the l.

ANZIÒ † (Pop. 3500), though now a mere fishing village and second-rate bathing place, is the representative of **ANTIUM**, the capital of the Volsci, and one of the most important naval stations of Imperial Rome.

† See Directory, p. 433.

It enjoys a pleasant climate in winter and spring, and is comparatively healthy even in summer, when every other place on the coast is rendered uninhabitable by malaria. It is famed for the beauty of its situation and the scenery commanded from its pier. The blue waters of the sea are bordered by cliffs of red and yellow marl, crowned by evergreens and pine-forests. Numerous villas line the coast between Anzio and Nettuno, and the picturesque ruins of ancient Roman palaces extend as far as Astura. The chief attractions of the place are the quail-shooting in May, and the sea-bathing from July to Sept.

Antium was founded by Tyrrhenians and Pelasgians, and, although a member of the Latin League, sided with the Volscians against Rome. It was noted for its piracy and for its wealth. Taken by the Romans, B.C. 467, it was made a Latin colony; but it revolted and was taken a second time by Camillus and C. Maenius Nepos in 388, when the rostra of its ships served to ornament the tribune of the orators in the Roman Forum. After this period Antium remained comparatively depopulated for four centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers of the **Port** constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; like all the ancient Roman moles, they consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of the arms is 900 yds. in length, the other 530; they enclosed an extensive basin, nearly as broad as long. About 1695 Innocent XII. formed a new port by adding a short pier to the E. mole of the ancient harbour, and filling up the open arches of the Roman construction. The result was a rapid deposit of sand, rendering the port almost useless for many years, but recent improvements have made it accessible to ships of 200 tons burden.

20 min. W. of the Piazza are a Lighthouse and a Semaphore. From the latter a **GREAT AGGER** extends nearly 2 m. as far as the Villa Adele, and is the only relic of the Volscian city now visible. In size and height it resembles that of Servius at Rome, but it has no supporting walls. The space enclosed by these fortifications is called **Le Vignacce**, and is covered with a double layer of ruins—the lower one of the Volscian city, the upper of the Roman colony.

From a column on the low headland a path descends to the so-called **Arco Muto**, where are some very interesting remains of the **VILLA OF NERO**, which extended along the sea-line towards the port. The ruins consist chiefly of walls and underground passages in the tufaceous rock; many a pebble on the beach is a sea-worn fragment of ancient marble. Nero's villa was of great extent. Among its ruins were found the Apollo Belvedere in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later.

Ascending N.W. from the Piazza, and crossing the Rly., we reach in 10 min. on the l. the entrance to the large **Villa Aldobrandini di Sarsina**, supposed to occupy the site of the Temple of Fortuna Antias,

Caetani, Conti, Orsini, and Colonna. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Giovanni Frangipani, who was then lord of Astura, handed over the royal fugitive to Charles d'Anjou, by whom, with the approval of the Pope, he was executed in the Piazza del Mercato at Naples.

The woods of Astura are very agreeable. On the main land are extensive ruins, which also stretch out into the sea.

Beyond Astura is the river of the same name, mentioned by Pliny, now the *Fiume Conca*, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is the TORRACCIO, a good Roman tomb in *opus reticulatum*; it probably stood on the side of the highway which led from Astura to Tres Tabernae, near the modern Cisterna. 4 m. beyond Astura is the Torre di Foce Verde, where the *Moscarello* stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip of sand-dunes, the Lago di Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. It belongs to the Caetani family, and is often the scene of fishing-parties on a grand scale. This lake, nearly 12 m. long, is succeeded by another, the Lago di Caprolace, and 4 m. farther by a third, the Lago di S. Paolo, which extends to the base of the Circaean promontory, where it communicates with the sea at Torre Paolo, the site of the ancient PORTUS CIRCAEUS. From Torre Paolo the path follows the N. base of the Circaean promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the *Fiume Sisto* and the *Portatore*, before reaching Terracina. Travellers who intend to proceed southward from this point, without traversing 24 m. of marsh land, may embark at Astura for Terracina, visiting the Circaean promontory on their way. (See *Handbook for Southern Italy*.)

ROUTE 55.

From the Central Station to Fiumicino, by Porto.

(For plan of this Route, see p. 437, and Index-Map, p. 431.)

Miles.	Stations.	Miles.	Stations.
	Rome Central	15	Ponte Galeria
2	Roma Tuscolana	19	Porto
6	Roma S. Paolo	22	Fiumicino
10	Magliana		

Soon after quitting the Central Stat. the Rly. to Florence and that to Tivoli turn off on the l., while our line follows for some distance the

Naples Rly. It then turns to the rt. by the Stat. of *Roma Tuscolana*, describes a wide curve round the S.E. and S. sides of the town, and passes over the roads to S. Sebastiano and S. Paolo. On the rt. are seen the Pyramid of Cestius and Monte Testaccio. After crossing the Tiber the Rly. turns S. to the Stat. of

6 m. S. Paolo, where the line from the Trastevere Stat. falls in on the rt. Further on, by the rt. bank of the Tiber, nearly opposite S. Paolo fuori le Mura, which stands about a mile to the E., is the little Church of S. Passera.

10 m. Magliana. On the l., near the Stat., at the point where the Rly. curves to the W., is the Vigna Ceccarelli, the site of the Sacred Grove of the Fratres Arvales, a congregation of priests, said to have been formed by the twelve sons of *Acca Larentia*, the nurse of Romulus. The corporation continued to meet at least until the time of the Gordians. The most illustrious personages of the Republic and the Empire were enrolled in this brotherhood, the object of which was to obtain from the divinity an abundant harvest and vintage. The ruins discovered in the Vigna Ceccarelli consist of numerous inscriptions, with the remains of a small temple, over which is built the modern Casino of the vineyard. On the hill above was the sacred wood. Beneath it was subsequently excavated a small Christian cemetery, which contained the bodies of SS. Simplicius, Fundanus, and Veatrix. The small circular temple was dedicated to the *Dea Dia*, the divinity worshipped by the Arvales. The Sacred Grove was excavated in the 15th cent. by Fabrizio Galletti, and in 1868 by Henzen, of the German Institute, at the expense of the King and Queen of Prussia. The inscriptions are in the *Museo Nazionale delle Terme* at Rome.

Just beyond Magliana, on the rt., rises the *Monte delle Picche*, where the geologist will be able to study the relations of the pliocene deposits to the more modern diluvial ones containing bones of the fossil elephant, rhinoceros, &c., in the extensive cuttings made for the railway. In carrying a new embankment along the river were discovered some curious Roman constructions to prevent the encroachment of the Tiber.

About a mile beyond the Stat., on the l., are the extensive farm-buildings of La Magliana, occupying the site of a *Prædium Manilianum*. They enclose the remains of a Pontifical residence founded towards the end of the 15th cent. by Sixtus IV., and afterwards enlarged and adorned by Innocent VIII. and Julius II. It became a favourite hunting-ground of several Popes, and especially of Leo X., who held a consistory in the building, and there caught his last illness in 1521. Pius IV. restored the court, with its beautiful fountain. Sixtus V. was the last Pope recorded as having lived in this suburban retreat, which, after the 16th cent., was abandoned to farmers, who soon destroyed the greater part of the fine works of art it once contained, including the *pavimenti majolicati* for which it was famous. Some of the frescoes, of the Umbrian school, but greatly injured, were purchased for the French Government by Thiers, in 1872. In the autumn of 1874 the frescoes by Spagna, which adorned the Consistorial Hall, representing Apollo and the Muses, were removed to the Picture Gallery at the Pal. dei Conservatori at Rome.

5 m. **Ponte Galera** Junct. Here we quit the Civita Vecchia line (Rte. 58), and turn l. to

9 m. **PORTO**. The modern buildings consist of the *Casa Torlonia*, and the Bishop's *Palace*, or Castle, fortified by Cardinal Roderigo Borgia, whose coat-of-arms is still to be seen above the gate.

Before reaching the farm-buildings of the *Casa Torlonia*, on the l. is a large circular brick ruin supposed to have been a temple dedicated to Portumnus, the divinity of ports and harbours. From the style of its masonry it appears to date from the time of the Antonines; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome: they extend to the ancient Port, which they enclosed as well as the buildings that surround it. Opposite the *Casa Torlonia*, on the l., close to the road, has been placed a very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient Port. It states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels to it in A.D. 46. TI. CLAVDIVS. DRVSI. F. CAESAR—AVG. GERMANICVS. PONTIF. MAX. —TRIB. POTEST. VI. COS. III. DESIGN. III. IMP. XII. PP.—FOSSIS. DVCTIS. A. TIBERI OPERIS. PORTVS—CAVSSA. EMISSISQVE IN. MARE. VRBEM. INVNDATIONIS PERICVLO. LIBERAVIT. A short way beyond this we pass under the *Arco di Nostra Donna*, so called from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, and surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of Trajan. It communicated with the port of Claudius (see below) on the N.W. side. Its circuit, still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft. Further on between the Portus Trajani and Trajan's canal (now the *Canale di Fiumicino*) is the mediaeval Castle, now the Bishop's *Palace*, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The small chapel of *S. Lucia*, formerly dedicated to St. Lawrence, offers nothing of interest. The see of Porto is one of the six suburban cardinal bishoprics, and is always held by the Sub-Dean of the Sacred College.

The situation of Porto, and the great hydraulic works of which it was the centre, are worthy of examination by those interested in the engineering works of Imperial Rome.† Ostia, the port of Rome from the earliest period, stood, not upon its present site, but where the ruins are seen $\frac{1}{2}$ m. lower down the river. Thence the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, while its current became so impeded by the extension of its delta as to threaten Rome with inundation. A new Port and a more rapid fall of the river to the sea became necessary. Projected by Augustus, these

† We must refer such persons to the descriptions of Fea, Canina, and Lanciani, the last of whom superintended the excavations made by Prince Torlonia in 1866-1870.

works were not executed until the reign of Claudius, in the middle of the 1st cent. The PORTUS CLAVDIVI consisted of a vast harbour opening directly on the sea to the N.W., encircled by two piers, with a breakwater, to protect the entrance, surmounted by a lighthouse. This Port, owing to the enormous increase of trade, soon became too small, in consequence of which an inner one was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, an increased fall to the Tiber, was effected by cutting canals, through which its waters reached the sea in a direct line; and it is to the latter great work that the above-mentioned inscription particularly refers.

Under Trajan a new canal from the Tiber was substituted for the old double FOSSAE CLAVDIAE; this forms the N. arm of the river, or the *Fiumicino*, which extends from beyond Porto to the sea, and is now the only navigable one. The space between the *Fossa Trajani*, as this canal was called, and the *Fiumara Grande*, or old channel of the Tiber, constitutes the alluvial tract called the *Isola Sacra*, a name probably derived from its having been granted by Constantine to the Church of SS. Peter and Paul at Ostia. Opposite to Porto, across the canal (no ferry-boat), is *S. Ippolito*, the once celebrated cathedral church of Porto, with a good mediaeval bell-tower; scarcely anything remains of the Church, which was dedicated to one of the first bishops of the see.

22 m. *Fiumicino*† (Pop. 300) owes its foundation to Paul V., who in 1612 employed *Fontana* in dredging and repairing the Canal of Trajan, and making a small port. It now forms the harbour of Rome, being placed at the mouth of the only navigable arm of the Tiber. On the canal are moored numerous coasting-vessels on their way to and from Rome. Fiumicino is a good deal frequented by the Romans in May during the quail-shooting season, when these birds arrive here in immense numbers on their northern migration. At the W. extremity of the village is a massive Tower, built in 1773 by Clement XIV., and commanding a fine *View (apply to the custom-house officer). It was then on the borders of the sea, which had receded 319 yds. in March, 1858 (now about 650). On its summit is a lighthouse. The entrance to the river is narrow, between two piers erected on piles. On the bar there is seldom above 6 ft. of water. At this part of the coast the land gains on the sea at the rate of 13 ft. a year.

A bridge of boats crosses the Canal near the Rly. Stat. to the opposite or S. bank, on which is a large dilapidated palace of the Popes, now the property of Count Bennicelli, a Church, and a dismantled mediaeval Tower, which in former days stood also on the sea-shore. A tolerable road leads from the bridge to (3 m.) *Ostia*, traversing the *Isola Sacra* and crossing the Tiber by ferry-boat, at *Torre Boacciana*.

† See Directory, p. 433.

ROUTE 56.

From Rome to Ostia, by River or Road.

[For plan of this Route, see p. 437, and Index-Map, p. 431.]

The pedestrian may take the early train to *Fiumicino* (Rte. 55), and walk thence to Ostia in an hour, crossing the ferry.

The trip by Steamer down the Tiber to Ostia is very interesting. The banks of the river abound with ancient Roman quay constructions, paved roads, and tombs, probably those of maritime men, of which there are good specimens on the rt. bank, near the *Capo due Rami*. Opposite the *Casale di Dragoncello* are fine remains of Roman jetties, in stone and reticulated work; and $\frac{1}{2}$ m. before the Fiumicino canal the ancient buttress piers on the rt. bank indicate the mouth of Trajan's channel. The descent takes $2\frac{1}{2}$ hrs., and the return 3 $\frac{1}{2}$.

Members of the Roman rowing clubs (*Canottieri del Tevere*) sometimes row down to Ostia with 4 or 6 oars in three or four hours, and afterwards to Fiumicino, returning thence to Rome by evening train.

OSTIA is 15 m. from Rome. A two-horse carriage to go and return in the same day may be hired for 30 fr. The drive each way will occupy $2\frac{1}{2}$ hrs., and 4 hrs. at least should be spent among the ruins. Take luncheon, and do not attempt to include Castel Fusano in the same day.

The road leaves Rome by the *Porta S. Paolo*, passing under the railway viaduct about 500 yds. beyond the gate, and follows the *VIA OSTIENSIS*, along the l. bank of the Tiber. Opposite the basilica of St. Paul, a cross-road to the *Via Appia* strikes off on the l., and soon afterwards that leading to the *Tre Fontane*. In the angle between the latter and our present road have been discovered ruins of the *Vicus Alexandri*, the landing-place of the great obelisk of Thothmes IV., brought to Rome by Constantius, and now in the *Piazza* at the *Lateran*. The hill is now crowned with a fort.

About 6 m. from the centre of Rome is the *Porto della Pozzolana*, from which is shipped the pozzolana found in great quantities in this neighbourhood. Nearly a mile further is the *Torre di Valle*, where the *Ilivus Albanus*, which derives its source from the *Emisarium* of the lake of Albano, empties itself into the Tiber. Near this the carriage-road to Castel Porziano, Decimo, and Pratica branches off on the l. A very extensive plain of pasture-land extends on the rt. to the Tiber.

9 m. from Rome, before reaching the *Osteria di Malafede*, we cross the *Decimo*, a considerable stream; and $1\frac{1}{2}$ m. further, the *Ponte della Rifoita*, an ancient viaduct of peperino, resembling the *Ponte di Nona* (Rte. 46). It dates probably from the 7th cent. of Rome, and has a portion of the ancient pavement preserved. The road now ascends, passes the *Tenuta di Dragoncello*, on the site of the ancient *Ficana*, and gains the summit of the *pliocenic*.

12 m. *Monti di S. Paolo*, from which there is a beautiful view over the delta of the Tiber and the sea. The pine-forest on the l. belongs to the estate of Castel Fusano. Then follows modern Ostia, with its fine

mediaeval castle; the l. branch of the Tiber, or *Fiumara Grande*; and the *Isola Sacra*, with the tower of S. Ippolito. Fiumicino is seen near the mouth of the north channel, on the banks of which are Porto and the remains of Trajan's harbour. As we draw nearer to the village we traverse on an embankment the salt-marshes (*Bonifiche di Ostia*), established by Ancus Martius, and abounding in fish. The modern causeway, built on the line of the old aqueduct, crosses the marshes extending beyond the woods of Castel Fusano. These marshes, together with the *Bonifiche di Maccarese*, have been drained by the Italian Government, and the land is now well cultivated by a colony of peasants from Ravenna, under a system well worth the attention of economists and statesmen.

OSTIA† (Pop. 100), now a miserable village, is situated at the bend of a dry channel through which the river, whose course has been diverted about $\frac{1}{2}$ m. W., originally ran E. In the curve formed by this bend some antiquaries place the ancient roadstead, while others recognise it in the semicircular bank of sand near *Torre Boacciana*. This locality is historically famous for the exploit of the Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour. This feat is well known by the indignant denunciation of Cicero in his oration 'pro *Legge Manilia*':—*Numquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicae queror, quam prope inspectantibus vobis classis ea, cui consul populi Romani praepositus esset, a praedoniis capta atque oppressa est.*

Ostia is one of the most picturesque, although melancholy, sites near Rome; and during the summer is much afflicted with malaria. It was founded by Ancus Martius as the port of Rome, and for many centuries was the place of embarkation of important expeditions to the distant provinces of the Roman world. Of these the most remarkable were those of Scipio Africanus to Spain, and of Claudius to Britain. There were also extensive salt-pits here, and a large Roman fleet appears to have been stationed at this port in B.C. 217. Ostia at one time contained 80,000 inhab., who 'were Roman citizens, possessed from the first of the full rights of the Roman franchise.'—B. The Port, however, became seriously affected by the alluvial deposit of the river; and in the time of Strabo the channel was almost entirely choked up. But in spite of the removal of the harbour to Porto, the fame of the Temple of Castor and Pollux, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for sea-bathing, sustained the prosperity of the city for some time. Nevertheless, the growing importance of the new town of Porto gradually led to the ultimate decay of Ostia, and in the time of Procopius it had lost its walls and was all but deserted. It gradually decreased in prosperity during the 6th and 7th cent., and in the 8th cent. was completely destroyed by the Saracens. In order to protect the few inhabitants left from further incursions, a new fortified town was founded by Gregory IV. in A.D. 830, and is mentioned in ecclesiastical documents of the period under the name of *Gregoriopolis*. Recent excavations have led to the inference that *Gregoriopolis* stood within the circuit of the ancient walls, towards the *Porta Romana*,

† See Directory, p. 431.

instead of occupying, as supposed by Nibby and other topographers, the site of the mediaeval Ostia which still remains. In the pontificate of Leo IV. (A.D. 847-856), it became memorable for the defeat of the Saracens, which Raphael has represented in the Stanze of the Vatican. For many centuries Ostia was a position of some importance in the mediaeval wars, and the population appears to have been considerable as late as 1408, when it was besieged and taken by Ladislaus king of Naples, who retained it until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Card. d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present

Castle, which was built and fortified by his successor, Card. Giuliano della Rovere, afterwards Julius II., from the designs of *Sangallo*, who lived at Ostia for two years in the service of the Cardinal. This picturesque fortress consists of a massive circular tower, surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the Della Rovere family are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by damp and neglect. Pius V. built as an additional defence the *Torre San Michele* lower down the river. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. reopened the rt. branch of the Tiber, precisely as the ancient city had been by the construction of the port of Claudius.

The small but tasteful **Cathedral** of S. Aurea was rebuilt by Card. della Rovere from the designs of *Baccio Pontelli* in 1497. The bishopric of Ostia was founded in the pontificate of S. Urban I. (A.D. 229), S. Cyriacus having been its first bishop. From the earliest times the Pope, when not in priest's orders at his election, was ordained by the bishop of Ostia, who is always one of the six Cardinal Priests, and dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150. In the hall and on the stairs of the Bishop's **Palace** are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port. S. Monica, the mother of St. Augustin, died here in 387.

The magnificent buildings of Ostia supplied marbles for numerous lime-kilns during four or five centuries of spoliation by Popes and Princes. When Poggio Bracciolini, the historian, visited Ostia, with Cosimo de' Medici, they found the villagers burning an entire temple into lime. Regular excavations were only begun at the end of the 18th cent. Among the earliest explorers were our countrymen, Gavin Hamilton, and R. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phaedimus, and other beautiful sculptures in the Vatican Museum were brought to light. Pius VI. and VII. enriched the Vatican Museum with the splendid results of their researches during several successive years. Card. Pacca, then bishop of the see, and Signor Cartoni, in 1824, undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. Numerous inscriptions, and several sarcophagi, were discovered. A systematic excavation of the ruins was inaugurated in 1854 by Pius IX., under the direction of Visconti. The Italian

Government bought the land from Prince Aldobrandini in 1881, and has entrusted the work of exploration successively to Comm. Rosa and Comm. Lanciani.

N.B.—It is better to explore first the W. division of the ruins, returning to the Temple of Vulcan for luncheon, and reserving the E. portion of the city for the afternoon. The carriage can be ordered to meet the traveller at the Tombs beyond the *Porta Laurentina*, where the excursion ends (see Plan).

Following the high road from the Castle and turning to the rt., we reach in 5 min. on the l., a gateway leading into the *Via Ostiensis* (see below). Continuing along the road, we pass on the rt. the Farm of S. Sebastiano, and further on, to the l., the Theatre, the Temple of Ceres, and the Mithraic Temple (see below). The white building on the rt. is the **Casone del Sale**, where lives the *Custode* of the ruins (2-5 fr., according to the number of the party). Nearly opposite this building runs to the l. a wide street, 120 yards long, with an arcade of brickwork on either side; upon it open several shops, uniform in scale and size, with cornices of terra-cotta.

We now reach the great ***Temple of Vulcan**, a fine brick structure, of the time of Hadrian, raised on a platform approached from the S. side by 29 steps. Beneath the cella are extensive vaulted chambers, deriving light from eight loopholes, the lintels of which are made with blocks bearing earlier inscriptions. The pavement is of fine *opus spicatum*. The threshold of the cella is formed by a single mass of *marmo Africano*, 16 ft. long, unfortunately injured by fire. The cella itself, once cased in slabs of coloured marbles, has on each side three niches for statues. The altar is almost entire. In front stood an hexastyle pronaos of fluted columns of white marble, about 3 ft. in diameter; and the pavement was composed of slabs, 6 ft. long and 3 wide. The huge fragments of entablature scattered around seem to belong to a restoration of the temple by Septimius Severus.

S. of the Temple lay the **Forum**, excavated in the beginning of the 19th cent., and subsequently filled up again. It was surrounded on three sides by cipollino columns, 3 ft. in diameter; the length of the parallelogram being 73 yds., the width about 40.

On the W. side of the street by which we reached the Temple are several **warehouses**, Ostia being famous for its immense granaries, in which the yearly supply of corn for the population of Rome was stored. Nothing can surpass the picturesque effect of these beautiful ruins, and the preservation of their details. On a wall between two doors, there is a tablet in terra-cotta mosaic, a sort of advertisement of the trade of the place. A flight of steps leads to a second story, from which we gain a good view of the adjacent ruins.

[From this point a path leads S.W. in 5 min. to the **Thermae**, in which have been excavated several *piscinae* and cold baths. Marble steps line the base of the walls, and the floors of the basins are of black and white mosaic representing sea-monsters and nereids.]

The ancient road following the embankment of the river from the warehouses has been carried away by successive floods and the encroachment of the stream. The modern path runs for 200 yds. across the fields,

until it falls again into the old line, which may be called the **Street of Wharves**. On the river-side are warehouses, the floors of which, as well as the thresholds of the doors, are raised 3 ft. above the pavement of the street, to facilitate the loading of carts. On the opposite side the ruins seem to belong to magazines for the reception of merchandise. One of these is a well-preserved *Room 12 yds. long and 10 wide, with six rows of large earthen oil-jars, 4 ft. in diameter, each bearing the mark of its capacity; they are all sunk deep into the sand. Another store, belonging to the same house, is vaulted over, and has two circular openings for elevators.

About 300 yds. further down, the street bends to the l., increasing in width so as to leave a spacious side-walk. Here is a well-preserved puteal of marble, the lip of which is deeply marked by the friction of bucket-ropes. The water of the well is excellent, notwithstanding the vicinity of the sandy river.

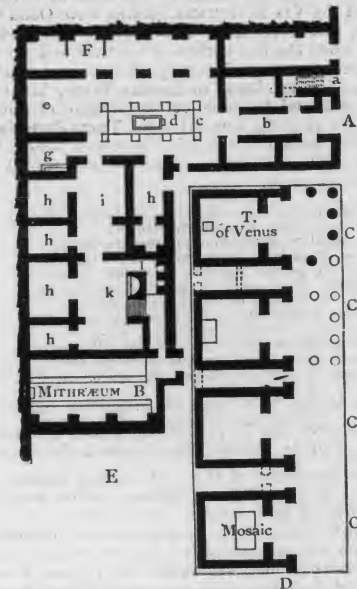
A few steps further is the postern entrance to the *Imperial Palace, ornamented with columns of grey granite and cipollino.

The state entrance opens on the main street, which led from the Porta Romana to the Temple of Vulcan, and thence to the sea. But the present state of the excavations obliges us to commence our survey at the opposite end. The plan of the building resembles exactly that of the larger dwellings at Pompeii. The vestibule (*Ostium*) opens on a little atrium, having on each side bathing-rooms of great magnificence. The one on the l. is evidently a *piscina*, or cold swimming-bath, with steps leading down to it. The walls have nine niches, in one of which was discovered the finely draped female statue in the *Braccio Nuovo*, restored as Ceres. The *apodyterium*, between the *piscina* and the atrium, supported by columns of giallo antico, had a polychrome mosaic pavement of great beauty, some specimens of which are now preserved in the Lateran Museum. On the rt. are hot or vapour baths, having numerous earthen pipes built into the walls communicating with the *hypocaustum*, or heating apparatus, beneath. On the floor of these hot-air chambers are good mosaics of genii riding upon dolphins, sea-monsters and gladiators.

The bathing apartments open on a large peristylum, surrounded with columns of brickwork, coated with stucco. The mosaic in the centre represents the plan of a labyrinth, enclosed by battlemented walls, with a tower at each corner, and four gates. In the middle of the labyrinth is the lighthouse of Porto. On the S. side is a small fountain, and near it the entrance to the *fauces*, leading from the peristylum to the atrium, which was decorated with Corinthian pillars of granite and a semicircular fountain. Near the doorway of the principal vestibule is a terra-cotta relief, built into the wall, representing Silvanus Dendrophorus, the protecting divinity of Roman houses. Between the atrium and the peristylum, on the l. of the *fauces*, is the *Mithraeum*, discovered in the spring of 1860, and supposed to be the same for which Commodus granted room in his palace. It consists of a small oblong room with a niche at the extremity, in the centre of which is the sacrificial altar, bearing the name of CAIUS CECLIUS HERMAEROS ANTISTES HUIUS LOCI, who erected it DE SUA PECUNIA. The niche is approached by a flight of steps. On each side of the altar were found statues of priests of Mithras, with Mithraic reliefs; in front is the

circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by L. AGRIVS CALENDIO, who lived A.D. 162, the first year of the reign of Marcus Aurelius.

Several painted chambers have been opened in the vicinity of the



BUILDINGS DISCOVERED IN 1886 BETWEEN THE THEATRE AND TEMPLE OF VULCAN (OSTIA).

- A. House probably of L. Apuleius Marcellus.
- B. Mithraic Temple.
- C. Four tetrastyle temples on the same terrace.
- D. Workshops.
- E. Street and Piazza.
- F. Ancient *piscina* used as corn-store under the Empire.

- a. Stairs.
- b. Prothyrum.
- c. Atrium.
- d. Impluvium.
- e. Tablinum.
- g. Latrina.
- h. Bedrooms.
- i. Mosaic pavement.
- k. Mosaic of Naiads on Sea Horses.
- l. Kitchen with passage leading to Mithraeum.

Mithraeum, and on a staircase leading to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum.

W. of the Palace, and separated from it by a narrow lane, are some huge vaults, with an arcade in the front, of good *opus quadratum*,

supposed to be the *Navalia*, or arsenal, constructed or restored by C. Marcius Censorinus, praetor of Ostia, A.U.C. 417, and represented on one of his coins. The foundations are built at a depth of 6 ft. below the level of the sea. Between the *Navalia* and the Torre Boacciana are extensive but shapeless ruins, of the time of Septimius Severus, who also opened the *Via Severiana*, leading from Ostia to Laurentum, Ardea, Antium, and Terracina. This district was excavated by Mr. Fagan in 1797, when the fine statues of Fortune and Antinous (Braccio Nuovo), the three figures of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva were discovered. The view from the summit of the *Torre Boacciana* commands the course of the branch of the Tiber by which Aeneas is said to have entered Latium. The well-known description of Virgil still applies to the locality in all respects.

Jamque rubescebat radiis mare, et aethere ab alto
Aurora in roseis fulgebat lutea bigis:
Cum venti posuere, omnisque repente resedit
Flatus, et in lento luctantur marmore tonsae.
Atque hic Aeneas ingentem ex aequore lucum
Prospicit. Hunc inter fluvio Tiberinus amoeni,
Vorticibus rapidis, et multa flavus arena
In mare prorumpit: variae circumque supraque
Assuetae ripis volucres et fluminis alveo
Aethera mulcebant cantu, lupoque volabant.
Flectere iter sociis, terraeque advertere proras
Imperat, et laetus fluvio succedit opaco.—*Aen.* vii. 25.

[Ferry hence to the *Isola Sacra* for *Fiumicino* and *Porto*.]

About a mile below the Torre Boacciana rises the octagonal *Torre di San Michele*, built in 1569 by Pius V., now a lighthouse.

Returning to the house of the custode, and bearing to the rt., we pass the ruins of a large *Private House*, with a peristylum of tufa columns, once covered with stucco. The square room opening on the S. of the corridor is considered to be a summer triclinium.

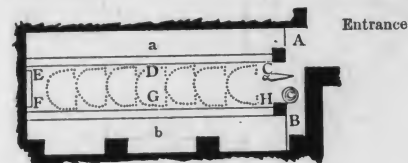
We now reach the excavations of 1885-86, which were intended to uncover a space 220 yds. long, separating the Theatre from the Temple of Vulcan. About half the work was accomplished, revealing just an acre of the ancient city. The buildings discovered are indicated in the accompanying plans, in the index of which are also specified the principal details of each construction.

The **Mithraic Temple* (locked) is an especially interesting discovery, and although it is to be deplored that all this quarter of the ancient city should have been previously excavated, in the time of Pius VI., when the chief objects of art and antiquity were abstracted, still we must feel grateful to the directors of these researches for covering up this mysterious place of worship again, without allowing the emblematic mosaic pavement, benches, and walls to be injured.

It is 12 yds. long and 5 wide. The whole of the ground plan is in black and white mosaic. On the right of the entrance is a figure of the Summer Solstice, June 22, with a crow at his feet. On the left is the Winter Solstice, December 22. At the entrance on this side is a well (c) for baptizing the candidates, and opposite the dagger, the symbol of death to those who divulged the secrets. The black and

white mosaic flooring is divided off into seven portions, the steps taken by the initiated to gain the full secrets of the mysteries. These steps were known by the following names:—Corax, Cryphius, Perses, Leo, Heliodromos, Pater, and, finally, Pater Patrum. On the base of the seats are the six great planets, which revolve round the sun, thus representing the days of the week—the Sun, Moon, Mercury, Jupiter, Saturn, Mars, and Venus. On the seats themselves are represented on either side the symbols and stars of each six months, that is, the twelve signs of the zodiac.

Passing on the l. the foundations of four small Temples in a row (C C C C), the last of which has an altar inscribed *VENERI SACRUM*, we come to the **Theatre* mentioned in the 'Acta Martyrum' as the spot near which SS. Quiriacus, Archelaus, and Maximus, together with many early Christians, suffered martyrdom. The walls supporting the *cavea*, discovered in 1880, are of brick and reticulated work, of the time of Hadrian. The foundation may be attributed to the time of Agrippa, its first restoration to Hadrian, its almost entire reconstruction to Septimius Severus and Caracalla, and its final hurried patching up to



MITHRAIC TEMPLE.

A. Summer Solstice.
B. Winter Solstice.
C. Venus.
D. Mars.
E. Saturn.

F. Jupiter.
G. Mercury.
H. The Moon.
a-b. Seats.
c. Well for baptizing candidates.

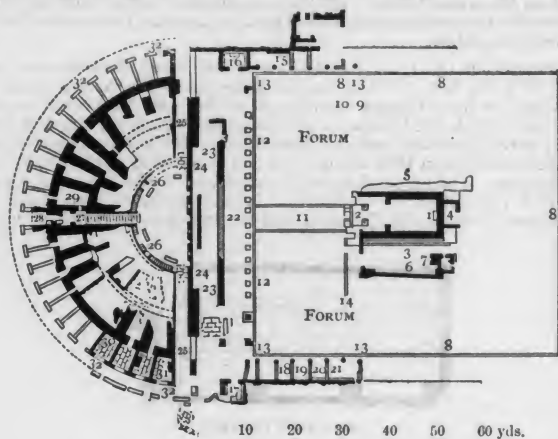
Honorius. There are traces of the primitive construction in the *scena*, in the corridor which divides it from the orchestra and seats, and in the porticus round the hemicycle. These portions resemble the best style of brick and tufa work of the Augustan age in the Capitol. The stage was of wood supported on cross walls of brick, in excavating which many fragments of sculpture and inscriptions were found. Portions of an inscription bear the name of *AGRIPPA COS.* Of Hadrian's restoration few traces remain; but many fragments of a marble inscription, in honour of Septimius Severus, 10 ft. long, were found under and around the arch over which it was originally placed, probably A.D. 196-197.

The restorations of Honorius, especially in the *cavea*, are in the worst style, but it is to this period that we owe the preservation of no fewer than 16 marble pedestals of statues bearing interesting inscriptions, chiefly from commercial or industrial guilds of the city to their patrons or superiors.

In the hurried repairs of the 5th cent. these solid blocks were employed to prop up the central arch giving entrance to the theatre, and the vaulted corridor leading from the arch to the orchestra. E. of

the Theatre are the **New Baths**, excavated in 1891, with some fine remains of mosaic pavement. In front of the Theatre stretches the

Forum of Ceres, a piazza about 86 yds. square, originally surrounded with an arcade, the intercolumniations of which were made use of as meeting-places or offices of various commercial guilds, espe-



THEATRE OF OSTIA.

FORUM AND TEMPLE OF CERES.

FORUM AND TEMPLE OF CERES.

1. Temple of Ceres.
2. Pronaos with bases and capitals.
3. Water-channel.
4. Later chamber.
5. Marble flags covering water-channel.
6. Site appropriated to the Peregrini.
7. Fountain.
8. Travertine channel round the area.
9. Site of pedestal of P. Aufidius.
10. Site of statue of P. Aufidius.
11. Cemented path from Theatre to Temple.
12. S. side of marble colonnade.
13. E. and W. sides of brick colonnade divided by transverse walls into chambers.
14. Lead pipe with inscriptions.
- 16, 17. Chambers containing altars.
- 15, 18, 19, 20, 21. Chambers used as offices by various guilds.

THEATRE.

22. Post scena with cemented pavement.
23. Massive tufa wall of the scena.
24. Suggestum of the scena ornamented with niches.
25. Corridors dividing the scena from the cavea.
26. Marble parapets.
27. Central Ambulacrum.
28. Pedestals of statues used to strengthen the corridor walls.
29. Cemented room used as a sepulchral vault in 16th cent.
30. Stairs leading to the upper part of the cavea.
31. Room in which a statue of a goddess was found.
32. Semicircular Ambulacrum.

cially connected with the corn trade. Those most frequently mentioned in the recently discovered inscriptions are the *Mensores frumentarii*, also in connection with the name of *Sanctissimae Cereris*.

In these *scholae*, or guild meeting rooms, on the E. side of the

Forum, are some mosaic scrolls on the pavement which give the denominations of their occupants. Such are No. 18 (see plan) of the *Telonarii*, or excise corps of Ostia and Porto.

19—*Naviculariorum Lignariorum*, or wood-bargemen. Under the inscription is represented the Pharos of Ostia between two sailing ships.

20—Other *Navicularii*, of unknown occupation.

21—*Mensores Frumentarii*, or corn measurers, whose occupation is indicated by a vignette of a figure measuring a bushel of corn.

On the opposite or W. side of the Forum, the chamber 15, occupied by a guild whose name is not mentioned, was distinguished by a mosaic pavement representing a gladiator. On either side of his helmet was the inscription:—

SPLENDO R.L.T

At each end of the S. colonnade is a chamber (16 and 17), with an altar of masonry opposite the entrance and marble benches on the sides. In that on the W. (16), belonging to the guild of *Sacomarii*, or official weighers, was found a *marble altar, beautifully sculptured, now in the *Museo Nazionale delle Terme*. Ancient depredators had rifled this chamber long ago, but fortunately a fallen mass of masonry had hidden this exquisite altar from their sight. On the S. side, adjoining the *scena* of the theatre, are four pilasters, and four marble columns 10½ ft. high. On the other sides the columns were of brick, stuccoed and grooved.

Temple of Ceres.—In the centre of the Forum, opposite the axis of the Theatre, are the remains of a Temple *in antis*, 27 yds. by 12. The walls of the *cella* are truncated near the level of the pavement, which was covered with marble flags. The altar at the end wall was rich in marble ornaments. The *cella* was surrounded lengthways by two steps or seats. A door 17 ft. wide opens on to a *pronaos* with two pilasters and two columns, of which the bases and one capital remain. The marble steps, probably 16 in number, are missing; the height of the stylobate is 7 ft. above the level of the Forum. Inscriptions found in Ostia mention the erection or restoration of seven temples—those of Vulcan, Venus, Castor and Pollux, Fortune, Ceres, Hope, and Father Tiber. In the time of Marcus Aurelius, P. Lucilius Gamala erected a temple here to Ceres at his own expense—*Aed. Cereri sua pecunia constituit*.

In the closed building on the E. were quartered the *Vigiles*, or policemen, to whom was entrusted the protection of the warehouses from robbery or fire. It is in excellent preservation, and contains an *Augusteum*, with a beautiful set of inscribed pedestals. Here also is a good Mosaic pavement in admirable condition, and on the walls are numerous *graffiti*.

Continuing along the road, we pass on the l. the Farm of S. Sebastiano, and turn back to the rt. through a wicket. Here we come upon the pavement of the *Via Ostiensis*, leading to Rome and lined with tombs on each side. On the l. are two huge marble sarcophagi of the 3rd cent., which belonged to Sextus Carminius Parthenopaeus, a Decurion of Ostia, and T. Flavius Verus. In front of the *Porta Romana*, of which only the threshold and the base of the jambs remain,

is a square, ornamented with a semicircular fountain. Another fountain is seen 84 yds. within the gate. At the corner of the street leading from this square, in the direction of Laurentum (Castel Fusano), are the ruins of a small building, with rows of *cellae* and coarse mosaic pavement, once occupied by a military guard, as shown by some *tabulae lusoriae* dug up on the spot. Proceeding W., the pavement of the main street leading to the Forum of Vulcan is well preserved; under it runs a large leaden pipe, for water, impressed with the mark *Colonorum coloniae Ostiensis*. On the rt. are shops and private dwellings, not yet excavated. On the l. runs the mediaeval wall of Gregoriopolis, built with fragments of every description, filling up the openings of doors and shops of the old Roman houses. $\frac{1}{2}$ m. from S. Sebastiano a path branches off S.E. to the area and Temple of Cybele. This area, or **Campus Sacer**, has the form of a triangle, with a porticus of brick columns on the S. side. Near the well of reticulated work, at the E. extremity of the porticus, there is a small recess, with a raised step in the centre, on which the beautiful statue of Atys, now in the Lateran, and the bronze statuette of Venus Clotho, were discovered in 1869. The substructions of the temple are seen at the opposite end, behind which is the *Schola*, a triangular open space, with seats round the walls, and an altar in the centre painted red. The *Metron*, or meeting-place of the *Canephori Ostienses*, was discovered in the same year, on the side of the *campus sacer*, facing the porticus. Its mosaic pavement was ornamented with emblems and mystic representations of the worship of the Phrygian goddess; the inscriptions commemorating many offerings of silver statuettes have been removed to the Museum in the Castle. Coming back to the road, which is lined with *tabernae*, we see the foundations of the **Porta Laurentina**. Beyond the gate are several tombs and columbaria, which, although discovered in a perfect state of preservation, are now much dilapidated. From this point a road leads l. to ($\frac{1}{2}$ m.) *Ostia*, rt. to (1 m.) *Torre Boacciana*, with its ferry for Fiumicino (an hour's walk from the ferry).

A carriage-road leads S. from Ostia to (2 m.) **Castel Fusano**, a castelated casino of the Chigi family, prettily situated in the midst of a pine forest (for permit to view apply at the *Ministero della Casa Reale, Via del Quirinale*, Rome). The Casino was built in the 17th cent. by the Marchese Sacchetti, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments are tenanted only during a few weeks in the spring. In the 18th century the property was sold by the Sacchetti to Prince Chigi. It is now leased to the King. A fine avenue leads through the forest to the shore, paved with large polygonal blocks of lava taken from the *Via Severiana*. It is exactly a mile long, with eight termini; the space between them representing a Roman stadium. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the Emperor in whose reign they were set up is carefully

effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). Unfortunately a high sandbank at its extremity intercepts the view of the sea. The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest.

Castel Fusano may be safely visited in the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Towards the S. extends a vast plain, protected from the Mediterranean by a sandy barrier planted with fine woods.

ROUTE 57.

From Ostia to Porto d'Anzio.

[For plan of this Route, see Index-Map, p. 431.]

S.E. of Ostia extends the **Laurentine Forest** (*Selva Laurentina*), skirting the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m., and extending inland 3 miles from the coast. This district is utterly deserted, except by sportsmen or charcoal-burners, whose fires are seen among the dense thickets of the forest:

Bis senos pepigere dies, et, pace sequestra
Per sylvas Teucris mixtique impune Latini
Erravere jugis. Ferro sonat icta bipenni
Fraxinus; evertunt actas ad sidera pinus;
Robora, nec cuneis et olentem scindere cedrum,
Nec plaustris cessant vectare gementibus ornos.
Aen. xi. 133.

A tolerable road, following the track of the ancient *Via Severiana*, leads from Castel Fusano to (7 m.)

Torre Paterno, a solitary tower, distant about $\frac{1}{2}$ m. from the shore, inhabited by a few soldiers of the coastguard. It stands on the ruins of an ancient villa, which there is some reason for regarding as that to which Commodus was sent by his physicians at the time of the great plague in Rome (A.D. 187). The scent from the large woods of laurel and bay trees was supposed to counteract the influence of the malaria. Near this also is the site of Pliny's *Laurentinum*,† which he describes with so much enthusiasm in his letter to Gallus (ii. 17). The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

An Laurentino turpes in littore ranas,
Et satius tenues ducere, credis, acos?
Ep. x. 37.

† See Burn's 'Rome and the Campagna,' p. 411, where the letter is translated, and a plan of the Villa engraved.
[Rome.]

A road through the forest, practicable for carriages, leads N. from Torre Paterno to (20 m.) Rome by the ancient VIA LAURENTINA, passing through (5 m.) *Porcigliano*, where there is a royal villa with good preserves for the shooting season. The road continues thence to the (3 m.) *Osteria di Malpasso*. The ancient pavement is perfect for several miles, but the roots of trees have displaced many of the large polygonal blocks. There is another but longer route through Decima, avoiding Porcigliana, and joining the first road at the *Osteria di Malpasso*; and a third from Porcigliano to the (4 m.) *Osteria di Malafede*, on the high road from Rome to Ostia.

From Torre Paterno a guide should be taken through the forest to (1½ hr.) *Pratica*, as the tracks of charcoal-burners are not always clear between the two places.

Pratica (310 ft.) is distant about 18 m. from Rome, 3 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of LAVINIUM founded by Aeneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum. It is situated on a strip of table-land, about 650 yds. long by 130 broad, connected with the plain by a natural bridge of rock. The modern name is a corruption of *Civitas Patrica*, or *Patras*, as it is mentioned in ecclesiastical documents in the 4th cent. Only a few vestiges of the ancient city walls may be traced. *Pratica* has a scanty and fluctuating population, as the place is heavily afflicted with malaria. The baronial mansion of the Borghese family, built in the 17th cent., contains a few inscriptions discovered on the spot, which place beyond a doubt the site of the Trojan city. Its lofty tower commands a most imposing panorama.

Half-way between *Pratica* and Ardea we cross the *Rio Torto*, identified by modern authorities with the classical *Numicus* (or *Numicius*) in which Aeneas was drowned. Towards its mouth this torrent forms a large marshy tract. Virgil commemorates the 'fontis stagna Numici'; and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

Corniger hanc cupidis rapuisse Numicius undis
Creditor et stagnis occuluisse suis.

Pasti, iii. 647.

On the rt. bank of this stream is the *Campo Gemini*, a plain in which antiquaries place the site of the great sanctuaries of ancient Latium, the *lucus Patris Indigetis*, the temple of Anna Perenna, the *Aphrodisium*, and the great temple of Venus which was common to all the Latin tribes. About 8 m. W., on the sea-shore, is the *Torre Vajonica*, where several sculptures were found in 1794, including a statue of Venus in Greek marble, which was carried to England. The Roman Emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum.

Ardea † (Pop. 100) still retains the 'mighty name' of the Argive capital of Turnus, king of the Rutuli:—

Locus Ardea quondam
Dictus avis; et nunc magnum manet Ardea nomen.
Aen. vii. 411.

† A local name for *Heron*.

Its citadel occupied the crest of a lofty rock, 4 m. from the sea, insulated by deep natural ravines except at one point on the E., where it is united to the table-land by an isthmus, in which are deep ditches and some lofty mounds resembling the agger of Servius Tullius at Rome. The entrance-gate is under the N. extremity of the Palazzo Cesarini, to which family the country around belongs. On the edge of the rock forming the boundary of the modern village still exist good remains of the citadel walls and a later tower. The walls are of tufa blocks, put together without cement, and are among the earliest examples of this construction. They enclose some scanty ruins of drains, and several rock-tombs. Lower down are some columns, and the platform of a Temple. The circuit of the walls may be made in ½ hr. In the ravine surrounding the city are numerous sepulchral chambers excavated in the tufa rock; here were found most of the curious Ardean terra-cotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the Aeneid. It is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii.

ROME TO ARDEA.—CARRIAGE-ROAD.

The VIA ARDEATINA, which anciently led direct from Rome to (23 m.) Ardea, is now only used during a part of its course. It left Rome by the *Porta Ardeatina* (p. 416), now closed. The modern road to Ardea (3½ hrs., two-horse carriage, 40 fr.) quits Rome by the *Porta S. Paolo*, and follows Rte. 40 as far as the entrance to the *Abbadia delle Tre Fontane* (p. 405), about 2½ m. beyond the gate. Continuing along the *Via Laurentina*, we reach the (2½ m.) *Osteria d' Acquacetosa*, and cross the (1 m.) *Ponte della Chiesaccia*, to the left of which are some extensive ruins. 3 m. further is the *Ponte della Mandriola*. After crossing the *Rio di Decima* we reach (5 m.) *Solfarotella*, so named from its Sulphur Springs. Fine view of the Alban hills to the l. Here we join the ancient *Via Ardeatina*. At (3 m.) *S. Procula* we cross the *Rio Torto*, and turn due S. to (6 m.) Ardea.

A rough road leads from Ardea to (11 m.) Albano, crossing two rivers.

ARDEA TO PORTO D' ANZIO.

Leaving Ardea we descend along the *Fosso Incastro*, and, after crossing the *Fosso della Moletta*, reach the sea at the (4 m.) *Torre di S. Lorenzo*. Thence, skirting the coast S.E., we enter the country of the Volsci, through dense forests of oak and ilex, arbutus, and heath, here and there interspersed with cork-trees and myrtles. 3 m. beyond Torre di S. Lorenzo is the *Torre di S. Anastasia*, about ½ m. from the sea, and 3 m. further the *Torre Caldara*, near which there are extensive sulphureous emanations. Crossing an open country bordering on the Mediterranean, we next reach

4 m. Porto d' Anzio (Rte. 54).

ROUTE 58.

From the Central Station to Cervetri, by Palo.—
Rail and Carriage-road.

Miles.	Stations.	Miles.	Stations.
	Rome Central	15	Ponte Galera
2	Roma Tuscolana	22	Maccarese
6	Roma S. Paolo	26	Palidoro
10	Magliana	30	Palo

From Rome to Palo takes one hour and a half by the early train; thence it is 5 m. by road to Cervetri (diligence at the station). There are trains back to Rome in the afternoon and evening; there is an inn at Cervetri. The excursion is of interest to visit the Etruscan tombs at Cervetri (Caere). For a description of the line to *Ponte Galera*, see Rte. 55.

After leaving *Ponte Galera* the train enters a pretty heathland country, and turns N.W. Beyond *Maccarese* it crosses the rapid *Arrone*, which issues from the Lake of Bracciano.

Palo,† now a summer station for sea-bathers and quail-shooters, represents the ancient *Alsiu*, where Pompey, J. Caesar, and Marcus Aurelius had villas. (See *Handbook for Central Italy*.) The 16th cent. Castle belongs to the Odescalchi. The Bathing Establishment is at *Ladispoli*, 1½ m. N.W. of the Stat., to which a branch line runs during the season.

From the Stat. the carriage-road crosses the Rly., and follows the track of the *Via Aurelia*. After 1½ m. it crosses a stream, and bends to the l. (short cut for pedestrians). At the same distance further on is another bridge, where our road turns to the rt., and ascends gently to (2 m.)

Cervetri† (Pop. 1866). Guides and carriages to the Tombs at the Inn.

Cervetri (or *Cerveteri*) is the representative of a city whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries before our era. It was the *Agylla* of the Pelasgi and the *Caere* of the Etruscans, and was celebrated as the capital of *Mezentius* when Aeneas arrived in Italy. Herodotus and the Greek writers before the Augustan age call it *Agylla*, and even the Latin poets sometimes introduce the more ancient name for the sake of the metre. Dionysius mentions it as one of the chief cities of Etruria in the time of *Tarquinius Priscus*, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v., c. ii.) that the new name was derived from the salutation *χαίρε*, with which the Lydians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League. When Rome was invaded by the Gauls, Caere afforded an asylum to the Vestal Virgins, who were sent there for safety with the sacred fire; and it is supposed that the Romans were

† See Directory, pp. 433, 434.

first initiated in the mysteries of the Etruscan worship by the priests of Caere—a circumstance from which antiquaries have derived the etymology of the word ceremony (*caeremonia*). In the time of Augustus the town had lost nearly all its importance, and Strabo says that in his day it preserved scarcely any vestige of its ancient splendour. It appears, however, from a remarkable inscription preserved in the Museum at Naples, that Caere obtained celebrity in the time of Trajan for its mineral waters, the *AQUAE CAERETANAE*, still frequented under the name of the *Bagni di Sasso*, about 4 m. W. of the modern Cervetri. The town was the seat of a bishopric as late as the 11th cent., when it had considerably declined. In the beginning of the 13th the new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri* (*Caere Vetus*) was applied to the ancient locality.

Cervetri stands on a long strip of table-land, surrounded, except towards the W., by precipices of volcanic tufa (*Neffro*), in some places 50 feet in height. Two streams run through these ravines and unite below the town. On the W. side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it has a mediaeval gate, a ruined castle, and a large palace belonging to the Ruspoli family. Don Giulio Borghese now bears the title of Duke of Caere. The city of Caere was 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturini and Orsini surrounded it with fortifications of tufa taken from the ancient walls.

Many of the TOMBS which were formerly visited have been abandoned, and the Custode now shows only six, which may be easily explored in 2 hrs. The seventh requires another hour.

Some remains of the ancient walls are still visible on the side of the ravine of *La Bufalareccia* opposite the Necropolis. Eight of the gates may be traced, with two roads leading to them; one paved in the direction of Veii, the other towards Pyrgos, the port of Caere. The hill of the Necropolis, now called *Banditaccia*, is separated from the town by a deep ravine in which runs the rivulet of the *Madonna de' Canneti*. Its surface is excavated into pits and caverns, and in its cliffs are ranges of tombs. There are no architectural fronts to the tombs, but several of those on the *Banditaccia* are surmounted by tumuli or pyramids, the bases of which are generally cut in the solid tufa of the hill. Beneath are the sepulchral chambers, varied in style and form, to which long passages descend from the surface.

The tombs now shown are taken in the following order:—

1 *Grotta delle Sedie e Scudi*, containing two arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form is that of an ancient house, consisting of a vestibule containing the seats, out of which open two chambers.

2 *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains reliefs of a wild boar and a panther at the entrance, and its walls are painted with representations of a banquet scene, which have so greatly suffered from damp as to be now nearly effaced. The few

heads which are still visible are very beautiful, and Greek in their character.

3 *Grotta delle Urne*, a tomb with painted couches, containing three large sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, the others having on their lids recumbent figures, with lions and sphinxes at the corners. The drapery of the figures and the style of execution show great antiquity. On the lids are recumbent figures of men in white marble, one lying on his side, and both crowned with wreaths of flowers. On each side of the entrance are rude representations of Hippocampi.

4 *Tomb of the Tarquins*, discovered in 1846, with two chambers and two stories; the outer and upper one leading by a flight of steps to the second and larger one, called from the number of the inscriptions, the '*Grotta delle Iscrizioni*.' This chamber is 12 yds. square, with two square pillars in the centre, upon one of which is a shield, and it is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On the walls and sepulchral couches the name of Tarquin, or TARCHNAS, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family.

5 *Grotta dei Pilastri*, called by the guides *della Bella Architettura*, and approached by steps. It consists of two chambers—the outer one having the roof supported by two pilasters, the inner one raised with a couch for two bodies.

6 **Tomb of the Reliefs*, the most interesting about Cervetri, discovered in 1850 at the N.E. extremity of the *Banditaccia*; it is entered by a flight of steps descending between walls of tufa in large blocks. The sepulchral chamber is oblong, having three niches on each side, except on that by which we enter, where there are only two, one on each side of the door. The roof is vaulted in four compartments and supported by two square pilasters, the whole cut out in the tufa. Five of the eight sides of these pillars are covered with reliefs representing sacrificial instruments, hatchets, knives, daggers, skewers bound together, long Etruscan trumpets, *pittaci* or *litui*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a disk attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle; a tally of circular dies on their string; a cat playing with a mouse, and a dog with a lizard; a goose, one of the emblems of Proserpine; Etruscan vases sculptured in relief as hung on nails; the whole evidently intended to represent objects belonging to the dead. Over the door are two short-horned bulls' heads, with wreaths, on the architrave over one of the neighbouring couches a tray, and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour and helmet of the deceased. In the centre of the back wall is a couch, bearing a singular relief of Mantus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other a rudder. On the frieze above are two busts of male bearded figures,

one unfortunately mutilated. On the frieze which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, cereae, painted in red and in yellow. These curious reliefs are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the sides, and is divided off into oblong compartments, on each of which lay a skeleton. The door, like most of those at Cervetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches, covered with their armour; the name of MATVNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogeum belonged.

7 The **Regolini-Galassi Tomb*, discovered in 1836 by the Prelate and the General whose names it bears, is on the hill S. of the town, at a short distance on the l. of the road to Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank. It is 20 yds. long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, as at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This narrow vaulted chamber was divided into two portions by a wall. In the outer one were found a bronze bier; a four-wheeled car of bronze, supposed to have been the funeral one; a small bronze tray on four wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; two caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall, which closed to a certain height the inner chamber, were attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of 'Larthia;' and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. All the jewellery, bronzes, vases, and other ornaments have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terra-cotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the inner one that of a lady of high rank; the lateral oval cells are perhaps of a later period. Some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule subsequently used as a burying-place. It has been supposed that this tomb is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle.

Ceri Nuovo, a hamlet of 74 inhab., is picturesquely situated on a

hill of tufa, 3 m. E. of Cervetri. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Cola di Rienzo. In the 15th cent. it belonged to the Orsini of Anguillara, who built a new fortress in 1470. It afterwards passed to the Cesi, Borromeo, Odescalchi, and Torlonia.

Returning to Palo by the high road, $\frac{3}{4}$ m. beyond the bridge and fountain where it turns to the l., a cart track leads across fields in $\frac{1}{2}$ hr. to the sands at *Ladispoli*.† The last part of the walk lies through pleasant woods, crossing the Rly. Thence the Stat. is regained by a carriage-road.

ROUTE 59.

From the Trastevere Station to Viterbo, by Bracciano.—
Rail. Excursions to Veii, Galera, and the Baths of Stigliano.

Miles.	Stations.
	Rome (<i>Trastevere</i>)
2	Rome (<i>S. Pietro</i>)
4	S. Onofrio
10	Storta-Formello (<i>for Veii</i>)
15	Cesano
18	Anguillara
26	Bracciano
29	Manziana

Miles.	Stations.
32	Oriolo
34	Bassano di Sutri
38	Capranica
1	Madonna del Piano
5	Ronciglione
43	Vetralla
49	S. Martino
52	Viterbo

The most interesting object upon this Rte. is the site of *Veii*, which is 12 m. from Rome by the road. (Carriage for four persons there and back, 25 fr.) The train reaches Storta-Formello in 30-40 minutes, whence it is 2 m. by road to Isola Farnese. Here a guide and donkeys (not necessary) may be obtained, for a visit of 2-3 hours to *Veii*. There is an inn at Storta. Rome is reached in the evening.

By ROAD TO VEII.

Leaving Rome by the Porta del Popolo we cross ($2\frac{1}{2}$ m.) *Ponte Molle*, and follow the *Via Clodia* over the ($1\frac{1}{2}$ m.) *Acqua Traversa*, and reach on the l. the (1 m.)

Tomb of Vibius Marianus, commonly called the Tomb of Nero. It consists of a massive oblong sarcophagus, with a huge cover in marble, and an inscription to Vibius Marianus, Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (Tortona). The monument was raised to his memory, and to that of his wife Regina Maxima, by their daughter Vibia, and dates probably from the end of the 2nd cent. [Here a short cut (better for riding than walking) turns off to the rt., joining in 10 min. the ancient *Via Veientina*, with vestiges of pavement and foundations of tombs.]

† See Directory, p. 433.

We next see on the rt. the picturesque group of pine trees and fortified farm of (2 m.) **Buon-Ricovero**. Further on the l. is the mediaeval *Torre dei Corvi*. At ($\frac{3}{4}$ m.) *La Giustiniana* we cross the underground *Acqua Trajana*, and the road from S. Onofrio falls in on the l. The *Via Clodia* now runs beside the Rly. as far as (2 m.) **La Storta**. (See below.)

By RAIL.

From the **Trastevere** Stat. in the *Viale del Re* the Rly. runs at first S., and then curves back to the rt., and enters a tunnel of nearly $\frac{3}{4}$ m. under the Villa Pamphili. It then passes on the rt. the picturesque walls of Urban VIII., and reaches the Stat. of

2 m. **S. Pietro**, close to the Church of *S. M. delle Fornaci*. Over a viaduct of six arches and a short tunnel it passes behind the Vatican, and crosses the opening of the Valle dell' Inferno, upon a fine *Viaduct of 15 arches, 120 ft. high. Another short tunnel and a gradual rise to the upper part of the valley, which is crossed on a Viaduct of seven arches, 150 ft. high, lead to the Stat. of

4 m. **S. Onofrio** (Rte. 39). The village lies nearly a mile E. Soon afterwards we join the carriage-road. 3 m. further, at *La Giustiniana*, the *Via Clodia* falls in on the rt., and runs beside the Rly. as far as the Stat. of

10 m. **La Storta**.† From here a road, bearing always to the rt., leads to (2 m.) *Isola Farnese*, the nearest point to the RUINS OF VEII.

The miserable village of *Isola Farnese* (Pop. 100) belongs to the Ferrajuoli family. The Church, dedicated to the Virgin and *S. Pancrazio*, was built in the 15th cent., by Caesar Borgia; it contains a fresco of the Coronation of the Virgin. 'The rock of Isola is most interesting to the geologist, consisting of large fragments of black pumice, cemented together by volcanic ashes, deposited under water. It is literally a huge heap of cinders thrown out by the rapidly intermittent action of some neighbouring volcano.'‡ At *Isola Farnese* will be found a guide, with donkeys. The excursion to see *Veii* takes about 3 hours.

As early as the 15th cent. Italian antiquaries began to discuss the locality of *Veii*, and no ancient site has been more the subject of speculation and dispute. Dionysius says that it was the most powerful of the twelve cities of the Etruscan League, distant from Rome 100 stadia ($12\frac{1}{2}$ m.), situated on a lofty and insulated rock, and as large as Athens. On the capture of *Veii* by Camillus, B.C. 393, after ten years' siege, the site was long deserted, until the time of Julius Caesar, when an Imperial municipium arose in it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

Nunc intra muros pastoris buccina lenti
Cantat, et in vestris ossibus arva metunt.
Eleg. iv. 10, 29, 30.

In the reign of Hadrian, Florus says, 'Who now knows the site of *Veii*? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the exist-

† See Directory, p. 434.

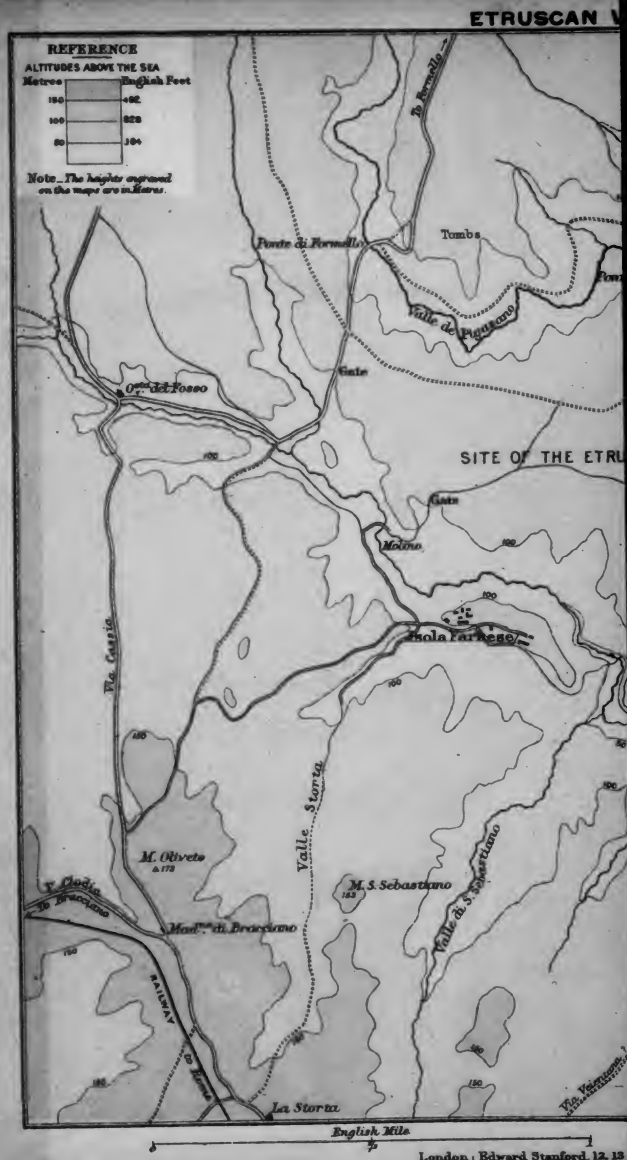
‡ Macmillan's 'Roman Mosaics,' chap. vii.

ence of Veii; a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls. In the beginning of the 10th cent. a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of *Isola di Ponte Veneno*, and in more recent times *Isola Farnese*. This tower was a position of some strength, as the hostages sent by the Emp. Henry V. to Paschal II. were placed in it for security. In the 14th cent. it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Caesar Borgia, and captured after twelve days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, from whose possessors it derived the name of *Farnese*. In the 17th cent. it passed to the Papal Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the Queen of Sardinia, and from her to the late Empress of Brazil.

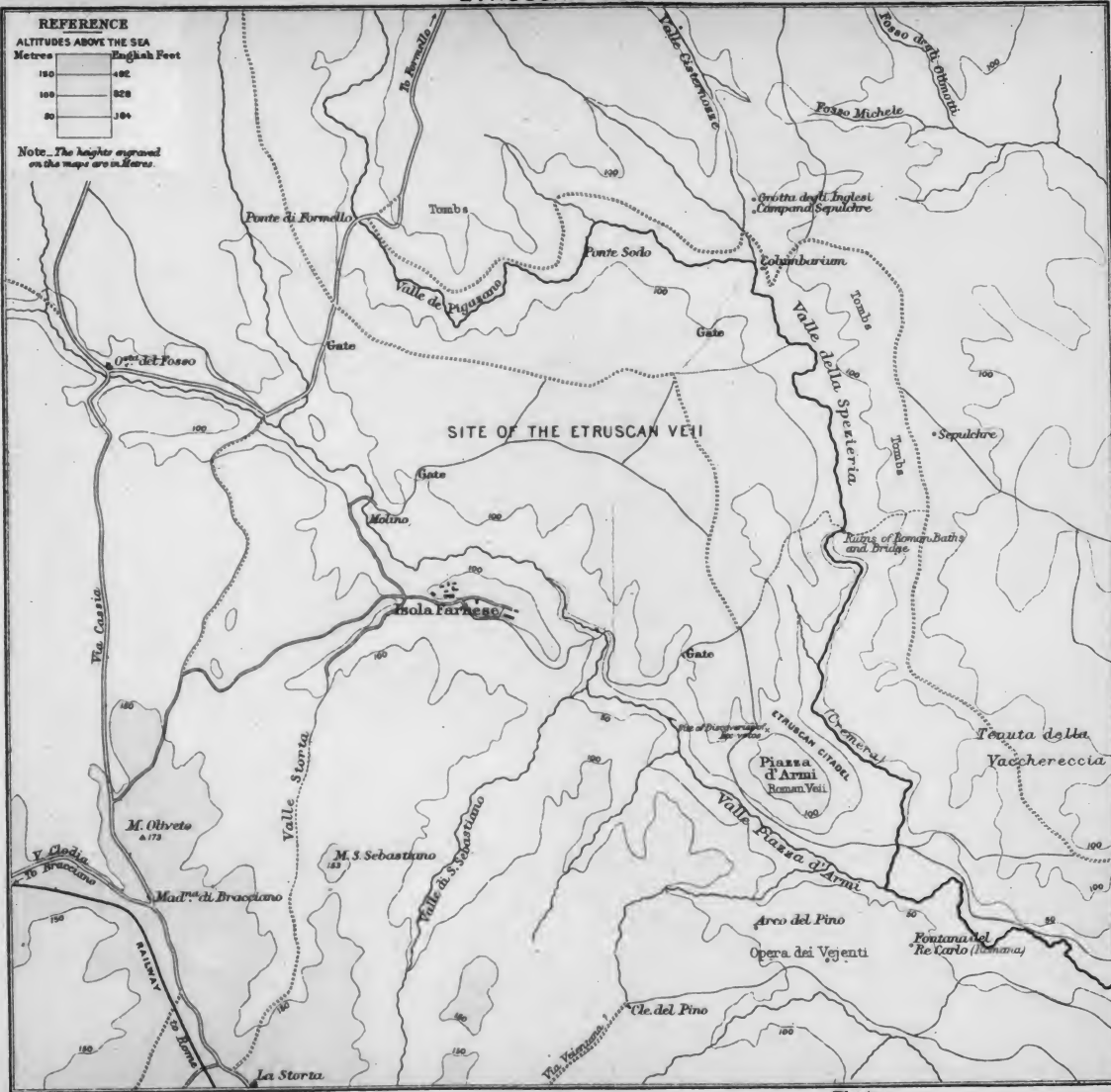
Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who examined and traced the ancient walls throughout the greater part of their circuit, proving that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the N. and E. sides, are from 9 to 11 ft. long. Sir W. Gell considered that the semi-detached spur at the S.E. extremity of the ancient city, called by the peasants the *Piazza d' Armi*, was the Etruscan citadel, and that Isola stood outside the walls. From the sepulchral caves and niches, 'most of them apparently Etruscan, which are hollowed in the rock in every direction,' Mr. Dennis is of opinion that 'Isola was nothing more than part of the Necropolis of Veii.'

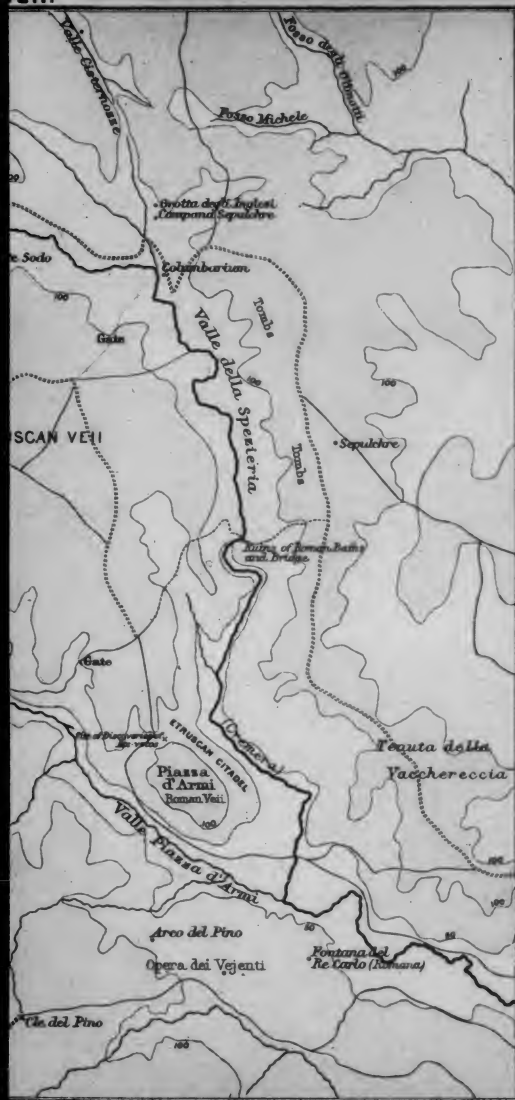
On the sloping sides of the valley beneath the cliff, on the N. side of the rocky ridge connecting the citadel with the city, were discovered in the spring of 1889 an enormous number of ex-votos in terra-cotta, bronze, and marble, which had been thrown over the precipice at this spot, as thank-offerings to Juno. It was usual to bury such objects in the *Favissae* beneath the temple, but there appear to have been none such at Veii, on account of the difficulty of excavating vaults in the solid rock on which the citadel stood. The excavations, begun by Alexander VII. in 1665, were resumed by the late Empress of Brazil in 1889, and the number of objects collected in two weeks amounted to four thousand.—*L.*

The site of Veii lies between two streams. The first of these is the *Fosso di Formello*, the ancient CREMERA, well known in the history of the wars of Veii with the Fabii: it rises under Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the *Osteria del Fosso*, 12 m. from Rome. Near Veii it precipitates itself in a fine cascade over a rock 80 ft. high, and then flows in a deep channel, separating Isola from the rest of Veii. At the S.E. extremity of Isola it receives the two small torrents of the *Storta* and the *Pino* (whence it is called the *Fosso de' due*



ETRUSCAN VEII.





Fossi, and joins the Cremera below the Piazza d'Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

The ruins are undergoing such constant changes that no description can hold good even from year to year.

From Isola we descend the valley to the picturesque *Molino* (Mill), where the torrent forms a cascade over a vertical precipice of volcanic tufa. Proceeding along the rt. bank of the river, we soon reach the **Ponte dell' Isola**, an ancient bridge of a single arch, 22 ft. in span. The gate which opened from it is supposed to have been the entrance of the road from the *Septem Pagi*, and has been called from that circumstance the **Porta de' Sette Pagi**, through which passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is the **Porta dell' Arce**, a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola. E. of Isola on the plain below the rock, near the junction of the *Fosso del Pino* with that of Isola, are some mineral springs, and the **Porta Campana**. Beyond, on the S.E., in the ravine separating the plateau of Veii from its *Arx* or *Piazza d'Armi*, are ruins of the **Porta Fidenate**, leading to Fidenae. Descending along the base of the *Piazza d'Armi*, and turning l. into the valley of the *Cremera*, we reach the **Porta di Pietra Pertusa**, so called from a remarkable cutting 3 m. N.E., through which the road from Veii joined the *Flaminian Way*. On the road, which is supposed to have opened beyond this gate, is the *Vacchereccia*, a tumulus with a crest of trees, forming a conspicuous object in the Campagna. Higher up the stream is the **Porta Spezieria** (drug-shop): some of the internal fortifications of this gate, forming a kind of *Piazza*, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa. Two roads led out of it, one to the *Pietra Pertusa*, the other to (8 m.) *Monte Musino*, a remarkable conical volcanic hill N. of *Formello*, surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the *ARA MUTIAE*, or Temple of the Etruscan Venus. Below it, to the N.E., stands *Scrofanio* (*Sacrum Fanum*).

Inside the *Porta Spezieria* are some remains of an Etruscan **Columbarium**, in the form of pigeon-holes irregularly pierced in the vertical walls of the tufa rock; and higher up a well-preserved fragment of a Roman road.

On the other side of the valley to the N. is a very interesting ***Painted Tomb**, discovered by *Marchese Campana* in the winter of 1842. It is the only tomb now open at Veii, and has been left with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by two crouching lions, and there are two at the entrance itself. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, strange colouring, and disproportionate forms. These paintings are of

the highest antiquity, and are much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt. bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that 'all is genuinely national, and characteristic of the primitive Etruscan school.' The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan pottery. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round three sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are six small many-coloured discs. Above them are some stumps of nails in the walls, which have rusted away. This sepulchre has no epitaph or inscription, on sarcophagus, urn, cippus, or tile, to record the name of the persons who were interred in it.

The next gate was the *Porta Capenate*, beneath which is the **Ponte Sodo*, a bridge excavated in the tufa, 80 yds. long, 5 broad, and 20 ft. high, to afford a passage for the river. It is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that, by which the roads from Capena, Falerii, and Nepetum entered the city. The hills on the N. side of the stream here formed the principal Necropolis. The tumuli hereabouts were explored by Lucien Bonaparte, who discovered in them some beautiful gold ornaments. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels: remains of the pier of the bridge are also visible in the bridge of the Formello. Further on are some fragments of the city walls, resting on bricks.

In the plateau on the N. side of the city are several traces of a Roman road and some vestiges of tombs and of a *columbarium*, marking the site of the Roman municipium, founded by the Emperors on the site of the Etruscan city. It was about 2 m. in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, but its stucco and paintings are now destroyed, and its chambers are in a state of ruin. Near it were discovered the colossal heads of Tiberius and Augustus, with the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and other fragments.

The last gate is the *Porta Sutrina*, near a bridge of Roman brick-work built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it here, after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone

on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the *Ponte dell' Isola*, after describing the entire circuit of the walls (about 6 m.).

The antiquarian will find a detailed description of Veii, accompanied by numerous plans, maps and views, in Canina's 'L' Antica Città di Veio,' printed at Rome in 1847, at the expense of the Queen Dowager of Sardinia; in his great work on the 'Etruria Marittima'; and in the first volume of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

From Storta-Formello the train crosses the *Via Clodia* and the subterranean *Acqua Paola* which supplies water from the Lake of Bracciano and its neighbouring springs to the Fountain on the Janiculum (Rte. 33), and runs to

15 m. *Cesano*. The village lies 2 m. on the rt. Further on is

18 m. *Anguillara*, probably a corruption of *Angularia*, from its situation on a lofty insulated rock above the S.E. angle of the lake, 2 m. to the rt. of the Stat. In the 14th cent. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as Counts of Anguillara. Their baronial Castle, crowned and defended by towers, still retains their armorial bearings (two eels), and is remarkable for its successful resistance in 1456 to the army of the Duke of Calabria. The Church, dedicated to *S. Maria Assunta*, commands a fine view over the lake. In various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The deserted Church of *S. Stefano*, about 2 m. S., is of great extent, and is considered to belong to a villa of the 1st cent. 2 m. to the l. of the Stat. is the *Osteria Nuova*, from which a rough road leads S. in $\frac{1}{2}$ hr. to the deserted village of

**Galera*, near the site of the ancient *CAREIAE*. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval town. No ancient remains have hitherto been discovered. Galera has existed from the 11th cent., and its counts in the 12th and 13th were influential lords of the district situated between the lake of Bracciano, the hills of Baccano, and the *Via Clodia*. In 1226 Galera was acquired by the Orsini family, who held it, with frequent vicissitudes, until 1670. The town has for half a century been abandoned, owing to malaria, and presents a strange aspect of desolation with its unroofed and abandoned churches and houses, overgrown with rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on three of its nearly vertical sides by the deep ravine at the bottom of which runs the *Arrone*. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and two Church-towers are still erect. The older walls of the 11th cent. may be seen at the N.W. angle of the town; on these rises the Castle of the Orsini, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone is extremely picturesque in its upper portion, while lower down it consists of rich meadows, over which rise woods of ilex, cork trees, and oak.

A pleasing glimpse of the Lake is obtained on the way to

26 m. **BRACCIANO** † (Pop. 3050), which enjoys a certain degree of prosperity from its iron-works, fuel being abundant, and good water-power from the surrounding hills serving to turn the mills. At its N. extremity, overlooking the lake, is the baronial

***Castle** (945 ft.), built in the 15th cent. by the Orsini, from whom it passed to its present owner, Prince Odescalchi. (Permission to visit the Castle may be obtained at the office of the Administration, in the Piazza.) It would be difficult to find in any part of Europe a more perfect realization of a baronial residence; it was the first place in the neighbourhood which Sir Walter Scott expressed an anxiety to visit on his arrival in Rome. It is perhaps the best, although not the most ancient, specimen of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground-plan is a pentagon of unequal sides, the longest, towards the town, having two lofty towers connected by a machicolated wall; three other towers stand on the opposite side towards the lake. The windows are square and small, and the walls built of black lava, from the pavement of the Via Clodia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsini; a decorated outdoor staircase, with some remains of frescoes, leads hence to the upper story. In the great hall are traces of frescoes, attr. to *F. Zuccherò*, forming a kind of frieze of family portraits. The apartments occupied by the owner are small. From the Tower is gained a magnificent

***View**; beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilex; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it. Along the shores of the lake extends a rich plain, covered with olive trees and vines, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin. In front is seen the mass of buildings surrounding the baths of Vicarello, and further to the rt. the town of Trevignano upon a promontory jutting into the lake. Behind Trevignano rises a remarkable group of hills, in the centre of which is the pointed peak of *Monte di Rocca Romana* (1975 ft.). To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the *Acqua Paola*. The plain through which the Arone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and Monte di Vico; farther E. the ridge of Soracte, and more in the foreground, extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino at its E. extremity.

The **Lake** (540 ft.), a beautiful sheet of water, 20 m. in circumference, 6 m. across, presents all the characteristics of a great volcanic depression. It is the *LACUS SABATINUS* of the ancients, and derived its

† See Directory, p. 433.

name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters. It is famed for its eels and fish.

A good road leads from Bracciano to (4 m.) *Vicarello*, round the N. shore of the lake, passing the Church of (2 m.) *S. Liberato*.

Vicarello derives its name probably from *VICUS AURELI*. It is remarkable for the ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the *AQUAE APOLLINARES* of the Antonine Itinerary. The Baths (113° Fahr.), $\frac{3}{4}$ m. N. of the village, are much frequented, being sulphurous and efficacious in cutaneous and rheumatic affections. They are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be visited in May and June. In 1737 these baths were given by Clement XII. to the College of German Jesuits, who did much to render them available. Several very interesting antiquities were discovered here in clearing out the ancient reservoir; they are now in the Kircherian Museum. In the middle ages Vicarello was a fortified village belonging to S. Gregorio on the Caelian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. On the lake, about 3 m. E., is

Trevignano (Pop. 750), a picturesque village on a projecting rock of lava, crowned by the ruins of a 13th cent. Castle. It occupies the site of the Etruscan *TREBONIANUM*, of which some remains of walls are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th cent. The Orsini were besieged here in the 15th cent. by the Colonna and by Caesar Borgia, who took the castle and sacked the town, which never afterwards recovered. [Boat in 2 hrs. to *Anguillara* (see above).]

From Trevignano a road leads S.E. through the deep ravine of the Val d' Inferno to the (7 m.) *Casale di Polline*, on the ridge which separates the lake of Bracciano from the tarns of Martignano and Stracciaccappa. 3 m. along this road another turns off l. to (4 m.) *Sette Vene*, 25 m. from Rome on the Via Cassia.

A tunnel of $\frac{1}{4}$ m., and a viaduct of six arches, lead to

29 m. **Manziana**, whence a road runs W. to the (6 m.)

Baths of Stigliano (700 ft.), much frequented by the Romans for their mineral waters in the months of May and June. The modern name is derived from *STRYGIANUM VICUS*, a Roman Station on the Via Clodia. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism and paralysis. There are five springs—two for bathing and three for drinking. The temperature of the *Bagno Grande* varies from 95° to 104° Fahr., of the *Bagnarello* from 140° to 158°. They contain sulphates, carbonates, and muriates of lime, magnesium, soda, and iron, smaller proportions of salts of ammonia and iodine, and sulphuretted hydrogen gas.

Another short viaduct and tunnel are passed on the way to

32 m. **Oriolo** (Pop. 1207), containing a villa of the Altieri family. It stands in a pretty country on the skirts of the great forest in which the *Acqua Paola* has its sources. The Church is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or

9th cent., and occupies the site of a Roman villa called PAUSILYPON, built by Metia the wife of Titus Metius Hedonius, as recorded on the inscription under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus.

34 m. **Bassano di Sutri** Stat. The town lies 2 m. to the rt., but is best approached from *Sutri* (see below).

38 m. **Capranica** Junct. The town lies a mile on the rt. A branch Rly. descends from the W. side of the Stat., passes under the main line, and runs N.E. to the Stat. of **Madonna del Piano**. 3 m. E. lies *Sutri*, from which a road runs S. to (3 m.) *Bassano*. The branch line continues N.E. to **Ronciglione**†—described, together with *Sutri*, in the *Handbook for Central Italy*.

Bassano di Sutri (Pop. 1962) has a 16th cent. Castle of the Odescalchi family, with moat, and square towers at the corners. Some remarkably fine but little known frescoes, by *Domenichino* and *Albani*, adorn the principal halls, and are as effective as the celebrated works of the Carracci in the Pal. Farnese in Rome. The Hall, painted by *Albani*, has on the vaulted ceiling a good Fall of Phaeton. On the walls are the Toilet of Venus, a fine group of Syrens, Galatea with Tritons and Nymphs, and a Satyr drinking. In a room painted by *Domenichino* is the 'Sacrifice,' a beautiful composition comprising numerous figures, and balanced by Diana and Actaeon.

Beyond Capranica the train crosses a viaduct of nine arches, and passes over the branch Rly.

43 m. **Vetralla**. The town lies 2 m. to the l. The hills rising on the rt. enclose the beautiful little *Lago di Vico*, an extinct crater.

49 m. **S. Martino al Cimino**, with a remarkable Palace of the Doria family. We now reach

52 m. **Viterbo**† Stat., on the W. side of the town, which is entered by the *Porta Romana*. The Stat. for *Attigliano* is on the S. side. (See *Handbook for Central Italy*.)

ROUTE 60.

From Rome to Mentana, by the Via Nomentana and Monte Rotondo.—Carriage and Railroad.

Miles.	Stations.	Miles.	Stations.
	Rome	9	Castelgibileo
3	Portonaccio	17	Monte Rotondo

This interesting excursion, involving a round of about 34 m., can be made in a carriage, visiting first the several sites on the Via Nomentana, and returning by the Via Salaria.

† See Directory, pp. 434, 435.

Leaving Rome by the **Porta Pia**, we pass through a modern suburb, beyond which is a series of villas, and the Basilica and Catacomb of *S. Agnese-fuori-le-Mura* (all described in Route 36). 10 min. beyond the Church on the rt. is the entrance to the *Batteria Nomentana*, an outlying Fort; on the l., in a field 200 yds. off the road, is the *Sediaccia*, or *Sedia del Diavolo*, a curiously-shaped ruin of a Tomb, which stood beside the more ancient road. A gradual descent of 10 min., crossing the Rly., now leads to the *Anio*, which is spanned by the **Ponte Nomentano**, 2 m. from the *Porta Pia*.

The **PONS NOMENTANUS** was built by Narses after the destruction of a more ancient bridge by Totila; the upper part and its tower are of the 8th cent.; the more recent defences were added in the 15th by Nicholas V. On the rt., just beyond the bridge, rises the celebrated **MONS SACER**, where the Roman Plebeians retired, B.C. 492, and (Livy ii. 32) were induced by the fable of the Belly and the Members, told by Menenius Agrippa, to accept conditions and return to Rome to assert their liberties. A Temple to Jupiter was erected to commemorate the gathering. The hill now serves as a *Castellum* for the *Acqua Marcia*.

The road now ascends between two ruined tombs, beyond which the *Strada delle Vigne Nuove*, on the l., leads to the **Suburbanum Phaonis**, or *Villa of Phaon*, to which Nero fled on hearing of the defection of the last Roman legion to the army of Galba, and where he managed to commit suicide just before the arrival of his pursuers. Further on, the by-road turns again to the l. At the first gate on the rt. we enter the (15 min.) *Vigna Chiari*, the exact scene of the suicide, in the upper part of which have been preserved a few capitals and other fragments found among the ruins of the *Villa* (25 c.). Here also is a facsimile of the Epitaph which marked the tomb of *Claudia Egloge*, Nero's nurse, who was buried on the spot where the Emperor's remains had been cremated. The original inscription is in the *Capitoline Museum*.—L.

Returning to the high road, on the rt., 1 m. farther, are the castellated farm-buildings and villa of *Casale dei Pazzi*, before reaching which a road branches off to the l. leading to the farms of (1 m.) *Cecchina*, (4 m.) *Casale della Bella Donna*, and the valley of the *Allia*, a very agreeable drive over the Campagna. The road now crosses the *Fosso della Cecchina*, and on the top of the ascent beyond the 6 kil. stone passes on the rt. the **Spunta Pietra**, an elegant little tomb of brick, with traces of ornamental stucco-work. Further l. are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of the road, 6½ m. from the *Porta Pia*, the

***Catacombs of St. Alexander**, discovered in 1853. Here was buried a certain martyr named Alexander, with his two companions Eventius and Theodulus. In the Catacomb was erected a Basilica, several galleries being destroyed to make way for it, though the resting-place of the Martyr himself remained untouched. Descending a flight of steps, we reach the centre of the nave, out of which opens on the rt. the chancel, the floor being paved with marble. Here and there are some fragments of columns and some early sepulchral inscriptions. There are also remains of an episcopal seat and of a perforated *cancelli*. On the l. are two granite columns, which flanked the entrance into the nave from the *Via Nomentana*. From the N.E. side a door leads into the Catacombs, many of whose graves are still closed. Several objects [Rome.]

found in the loculi have been placed within a grating opposite the door; close by is an inscription in large letters on the tiles which close the grave, with remains of paintings. The inscriptions range from the end of the 3rd to the end of the 6th cent. There is no proof that this Catacomb was the burial-place of Pope Alexander I.; and the fact that Eventius and Theodulus are mentioned before Alexander in an inscription makes the supposition improbable.

From hence we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen, until we reach the (1½ m.) **Casale di Capo Bianco**. Here the road divides, the branch on the rt. leading to (12 m.) **Palombara**. Bearing l., we pass over for more than ½ m. an ancient pavement, perhaps the best preserved specimen of Roman road near the capital, before reaching the farm-buildings of the **Casa Nuove**. Here commences a series of ascents and descents, following the top of the watershed between the Allia on the l., and the Anio on the rt. About 1½ m. from Rome we leave on the l. the **Torre Lupara**, one of the finest mediaeval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way farther are the ruins of the **Casale di Monte Gentile** (450 ft.), the probable site of **Ficulea**, a prehistoric town, taken by Tarquinius Priscus, B.C. 614. Beyond this two ruined tombs mark the direction of the Via Nomentana. The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells. From this part of the road the views down the valleys of the Allia and the **Fosso di Quarto**, towards the Tiber, are very beautiful, while those towards Monte Gennaro and the Corniculan hills at its base are extremely grand. The highest part of the road (702 ft.) is attained about ½ m. before reaching Mentana, to which a well-managed descent leads.

16 m. **MENTANA** (Pop. 1060) occupies the site of **NOMENTUM**, one of the oldest of the colonies of Alba in the Sabine territory, founded by **Latinus Sylvius**, contemporaneously with **Fidenae**, **Gabii**, and **Crustumium**. It is consequently the only one of these celebrated sites of the **Prisci Latini** which still continues to be inhabited, owing probably to its more healthy and elevated position (480 ft.). **Nomentum** was a place of some importance during the Roman Empire; its territory was then, as it still is, celebrated for its wines; **Ovid**, **Martial**, and **Seneca** had villas in the neighbourhood. It was the seat of a bishop as early as A.D. 415; during the middle ages we find it designated as **Civitas Nomentana**. As Mentana, it acquired some celebrity from the meeting between **Pope Leo III.** and **Charlemagne**, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following cent. as the birthplace of **Crescentius**, who played an important part in the affairs of Italy in the 10th cent., and was put to death by **Otho III.** in 996 after his gallant defence of the Castle of **S. Angelo**. After various vicissitudes, Mentana was given by **Nicholas III.** to the **Orsini**, from whom it was purchased for 250,000 scudi by the **Peretti**. It now belongs to the elder branch of the **Borghese** family. The modern village is a miserable place, consisting of one street and the baronial castle, surrounded by an agglomeration of hovels.

The **Castle** is founded upon massive substructions towards the valley,

which date from the 13th cent., and bear the arms of the **Peretti**. There is a good Pointed gate in white marble opening into the upper court, with an ancient relief of a horse over it; and within is a large baronial hall, much neglected. In the street near the Church are some masses of marble, used as seats by the inhabitants, bearing the names of the families of **Herennius** and **Brutius**.

Mentana has acquired some celebrity on account of a victory by the combined Papal foreign troops and their French auxiliaries, in October 1867, over the insurgents under **Garibaldi**; the action took place on the S.E. of the village, the centre of the **Garibaldian** position being the **Vigna Santucci**. A handsome monument 50 ft. high, with an inscription, has been erected on this spot to the memory of those who fell.

The Via Nomentana continues N., passing by the Church of the **Pieta**, to (3 m.) **Grotta Marozza**, the probable site of the ancient **ERETUM**, where it joins the Via Salaria, 17½ m. from the Porta Pia.

2 m. N.W. of Mentana is

MONTE ROTONDO (Pop. 4,000), a town of modern origin, having a territory fertile in vines. Owing to its elevated position (540 ft.) its climate is tolerably healthy. The baronial **Castle**, built on the ruins of one of the mediaeval strongholds of the **Orsini**, now belongs to the Prince of **Piombino**. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes. From its lofty tower the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, is magnificent. In the **Collegiata** is a picture of **S. M. Magdalene**, attributed to **Carlo Maratta**.

Monte Rotondo was supposed by **Gell** to occupy the site of **CRUSTUMERIUM**, whose extensive fields supplied Rome with corn; but it is more probable that the district lay further S., perhaps at **S. Colomba** or **Marcigliana Vecchia**. **Crustumium** was also noted for its pears, described by **Servius** † as red on one side—a peculiarity which the very abundant wild pears of the country between Monte Rotondo and **Marcigliana** still retain.

From Monte Rotondo a good road of 2 m. descends to the Via Salaria and the Rly. Stat., where the traveller may catch an evening train for Rome, or continue N. to **Orte** (see *Handbook for Central Italy*). The carriage-road towards Rome passes (2 m.) **Fonte di Papa**, on the edge of fine meadows extending to the Tiber, and skirts the Rly. 1½ m. farther is the **Osteria di Forno Nuovo**, with the **Casale S. Colomba** on the hill above. 3 m. beyond this, **Marcigliana Vecchia** (265 ft.), with its scanty ruins, stands on an eminence on the l.; and 1 m. farther is the bridge of **Malpasso** over the Allia, near its junction with the Tiber. After another 1½ m. we pass on the l. the farm of the **Sette Bagni**. Nearly opposite on the rt. is **Castel Giubileo**, beyond which a road strikes W. and crosses the river over an iron bridge to the **Via Flaminia**. Our road continues S. to the (3 m.) **Ponte Salaris**, where it crosses the **Anio**, and enters Rome at the

14 m. **Porta Salaria** (Rte, 37).

† *Ad. Georg.* ii. 88.

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